

2MBS-FM

STEREO FM RADIO 102.5MHz PROGRAMME GUIDE



One of the best things CD brought with it was the realisation that good amplifiers and speakers were much better than most people had realised. For the listener who had used records and tapes, and hadn't ever wondered why they didn't sound better than so-so, CD was a revelation. It had the instant effect of alerting people to the potential of a good home hi-fi system. And it made them think about two niggling problems - what to do with all those old LP's and how to replace lost treasure - the material that will never come up on CD because of its minority interest, age, or unsuitable recording quality.

The solutions are to keep the LP's and replace that ageing turntable - or, if it lends itself to improvement, improve it. Our turntable sales have, in fact, barely altered since the introduction of CD but there has been a definite shift to models where the emphasis is on sound rather than automation and cosmetics. These turntables are capable of truly excellent performance when correctly set up and fine tuned, and can equal - under some circumstances surpass - CD players of equivalent price.

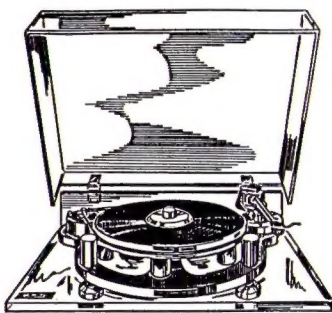
Turntables are the best they have ever been because for well over ten years, following claims (unbelievably, they were challenged) that turntables sounded different, model to model, and in general they didn't do a very good job, the whole process of transcribing vinyl records has come under the closest scrutiny. Performance deficiencies that had previously been ignored were now taken seriously, to the extent that the best reproduced sound you'll ever hear will still come from a turntable playing a well-produced vinyl disc.

CD, unlike analogue disc, has yet to transcend its limitations and there seems to be little chance that it will improve in a hurry.

Getting elevated performance from a turntable is also a skilled operation which is why there are so many potentially good turntables around that sound, frankly, dismal.

hi-fi update

That's where we come in, because we have a great deal of experience in installing, adjusting and aligning turntables so they give their fullest performance. We also have an intimate knowledge of each of the turntables we sell and recommend, from the remarkable Rotel RP830, a genuinely competent turntable complete with tonearm, for only \$499, to Michell Engineering's magnificent GyroDec, at \$2365 (tonearm extra) one of the few real bargains still available for the demanding and critical listener.



The Michell GyroDec

So, when you buy a Thorens TD316 from us, you're buying more than a fine suspended turntable from one of Europe's most respected manufacturers; you're buying the best TD316 you'll ever hear. We also have the best Denon DP35F you'll ever hear, the best Heybrook TT2 and the best Michell Syncro. Plus the best of a number of others.

We also want your turntable to stay the best. Our checkover service is free of charge and free of obligation. Stylus, motor and

drive components are checked for condition. We check alignment and correct it if necessary. We also give you an advice slip listing what we found. We even check turntables originally bought somewhere else, so if you'd like your turntable assessed and you haven't visited us before, call in and bring your turntable with you.

This service, as you might expect, is very popular indeed, so if you have to come any great distance, phone us first to avoid any possible delay.

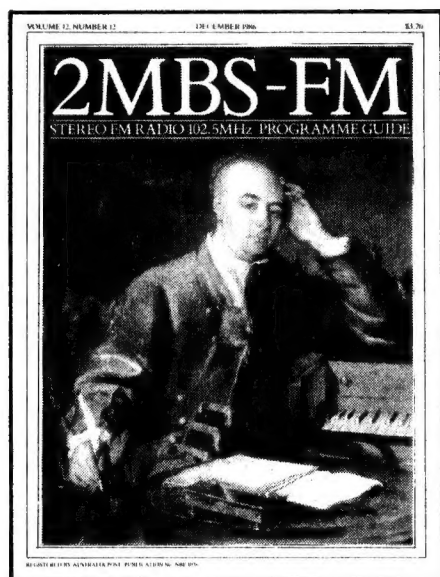
As well as turntables we also have a selected range of tonearms, including latest models from Syrinx, Michell and Grado. One cartridge we must mention is the Grado Signature 8MR, chosen by most of the critics of America's "The Absolute Sound" magazine as the one to take to the proverbial desert island. We also have a comprehensive range of record and equipment care accessories.

Finally, until Christmas we're supplying, free of charge with every complete turntable/tonearm combination we sell, a Grado MTE+1 cartridge, value \$52. This is the latest version of a long line of cartridges, noted for their performance excellence and exceptional value for money and regarded as the least expensive way to get a taste of 'high-end' sound. And since, as with all new components supplied by us, it will be fully installed and aligned, and covered by our own warranty, you'll never hear a better MTE+1. You can't get better than that!

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of DRUMMOYNE



Cover: Portrait of Handel by Philippe Mercier, datable probably to the late 1720s when Handel had just turned 40. See editorial article.

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This Month

On behalf of everyone at 2MBS-FM I wish you, our dear subscriber, all the best for the coming festive season and the new year.

On Saturday December 6, from 10 am to 4 pm, we are opening our doors to everyone for our first ever CHRISTMAS GIFT FAIR.

There will be loads of small goods suitable for Christmas presents for your family and friends. Music pens and stationery, mugs, gift cards and wrappings, handicrafts and lots more.

There'll also be an auction at 2 pm where you can bid for some beautiful gifts that have been donated to us by our many friends over the last year.

We invite you to join us in Centennial Park on November 30 for our Christmas bash — a BYO picnic or barbeque from 11.30 am. This promises to be a great chance for everyone to get together and welcome in the new year. We'd love to see you there — so come along! The park is great fun for kids of all ages, and we hope to have some live music!

1986 has been both a difficult and rewarding year for 2MBS-FM. We have faced enormous financial difficulties and come through with the balance books showing a small surplus. We have initiated many rewarding musical activities, including the Prom Concert, small fund-raising concerts and the series of MBS Matinees. All of these will continue in 1987.

By the time this Stereo FM Radio reaches you we will have two new members of staff. A manager (replacing David James who, regrettably, left us in October for commercial TV) and a Technical Co-ordinator, sorely needed for some time.

We look forward to an exciting 1987, with many innovative programmes and activities being planned.

And don't forget, we always seek your response to what we're doing — don't hesitate to tell us — and we look forward to your support and company in 1987.

Belinda Webster

MERRY CHRISTMAS FROM 'MELODIYA'.

Introducing a selection from our extensive range of records imported from the USSR and now available for personal shoppers at the **New Era Bookshop, 425 Pitt Street, City** (between Goulburn & Campbell Streets), or by mail order from our warehouse at Marrickville, as listed below.

Rachmaninov
Concerto No. 4 for
piano & orchestra
Victor Eresko.
A10 00161 003
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Valeri Klimov, USSR
Symphony Orchestra,
Conductor Y. Svetlanov
C10 17173-74
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Symphony Orchestra,
Conductor Y. Svetlanov
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Piano duets.
Elena Sorokina &
Alexander Bakhchiev
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Piano pieces.
Svyatoslav Richter,
piano.
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Igor Oistrakh.
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& french horn, in E
flat major, op 40
M. Pletnirov, V. Klimov,
A. Demin
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\$10.99 plus p&p \$2.50 ☐

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Pushkin's Garland
concerto for chorus.
Moscow Chamber
Choir, Director &
Conductor, V. Minin
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Overtures & symphonic
excerpts from operas.
Conductor Yevgeni
Svetlanov, USSR
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Ballet in 2 scenes.
Moscow Philharmonic
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Conductor, Dimitri
Kitaenko
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 in G minor, op 57.
 Svyatoslav Richter &
 the Borodin Quartet.
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Frederic Chopin
Preludes op 28,
Igor Zhukov, piano.
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For mail order please tick box next to record(s) required and send complete page with your cheque or credit card details to:

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[illegible]

***A 10% discount will be given to 2MBS-FM Subscribers at the New Era Bookshop on presentation of their current Membership Card. For mail order, please quote Membership number.**

THE SCORE

Another innovation for 2MBS-FM

Recently the Music Board of the Australia Council announced its commissions for 1987. 2MBS-FM is very proud to have received a grant to commission young Sydney composer, Robert Douglas, to write a 15-minute radiophonic composition.

This is one of the first commissions granted to a public radio station for a radiophonic work, and we applaud the Music Board for this spirit of adventure. It recognises the fact that the potential audience for a radiophonic work is far greater than that for a new work for traditional concert audiences, and we hope that the role of radio in promoting new music continues to be acknowledged by the funding authorities.

Robert Douglas was one of the major prize-winners in our Tenth Anniversary Awards for Radiophonic Tape Composition, and we look forward to the first performance of this new piece in May 1987. Robert will be writing the piece using the Fairlight Computer Musical Instrument.

MBS Theatre Party

Ann Ramsay's theatre parties are always a success, so for Christmas, here's another one! — to see the play *Absurd Person Singular* by Alan Ayckbourn (the author of *Seasons Greetings*). It's at the Northside Theatre Co. Marian Street, Killara on December 2 and costs \$18 per ticket. 2MBS, as always, benefits from Ann's efforts.

The London Observer describes the play as "Gloriously funny 20th century comedy classic".

For good seats apply soon with stamped addressed envelope and money to Mrs. Ann Ramsay, PO Box 328, Pymble 2073, or ring 2MBS-FM.

The Volunteer Scene

This is a tricky column to write. It is prepared 6 weeks in advance of publication and its not at all easy to predict our volunteer requirements that far ahead. It is also hard to gauge your response to advertised vacancies. If we get 8 offers for 2 jobs we're embarrassed. And right now we don't know how many subscribers with what array of talents will be moved to respond to last month's article on volunteers. So check this column next month for specific requests. Of course, if you're busting to join us, ring up anyway and we'll be glad to have you.

Thought you'd like to know about our Christmas party in Centennial Park on Sunday, 30th November. Details not yet known. It may be near a lake so that raucous, obstreperous characters can be speedily disposed of, or within sight of the kiosk so that when you want to get rid of the kids for a bit you send them off for a paddlepop (if you want two 'bits', don't give them quite enough money the first time, then they'll have to undertake the whole process twice). Other attractions are likely to be Ann Ramsay conducting pre-Xmas carols, Brendan Walsh telling impossible Irish jokes and the about-to-be-formed 2MBS Ensemble practicing within or beyond earshot according to the public temper. Anyway, ring the station for details and B.Y.O. everything. See you there,

Jim Cullen

Farewell

On Friday October 10, David James left the employ of 2MBS-FM. At David's farewell, David Worobin spoke:

"Speeches as a rule are not very popular but certain occasions, particularly this one, justify a few words.

"Tonight we are assembled to pay our respect and homage to a very endearing personality.

"I have always felt that David James and 2MBS were inseparable both in spirit and in substance. He has personified in his musical and admirable character all that the Station stands for

— simply the spirit of community in all its cultural aspects.

"Let me say that David has consistently demonstrated the qualities of service and tolerance to a marked degree without forgetting his ever-ready smile of friendship and his warm sense of humour — wonderful attributes in the Manager of a radio station.

"In our affection and appreciation we wish him every success in his new venture, at the same time regretting that he is leaving us, but, I am happy to assure him that his contribution to 2MBS and the impact of his personality will always be remembered."

Bequests and Endowments

Many people in Sydney would like to contribute to the support for fine music in New South Wales but find themselves constrained by current commitments. For those music lovers, a bequest is a way of making that contribution, and ensuring the continuance of the activities of the Music Broadcasting Society of New South Wales Co-operative Ltd.

The Music Broadcasting Society of New South Wales Co-operative Limited is a privately administered and young concern. There are, therefore, no large bequests from the past from which to derive additional income.

2MBS is not supported by taxes or State contributions, except for comparatively small sums for special projects. Membership subscriptions are completely inadequate to support the full extent of MBS activities.

2MBS-FM is far more than a broadcasting station — it is a civic force in the community and recognised as the agency responsible for FM broadcasts of fine music in New South Wales. MBS requires continuous additions to its income from endowments and bequests.

Please remember the Music Broadcasting Society of New South Wales Co-operative Limited in your will.

Enquiries may be made in writing in the strictest confidence to the Secretary of the Society at 76 Chandos Street, St Leonards 2065.



Sydney Symphony Orchestra

DECEMBER DIARY

Messiah

Messiah has long been the world's best loved and most performed choral work. This year, the Sydney Philharmonia Choirs and the Sydney Symphony Orchestra, in a special joint presentation, are giving Sydney audiences a unique opportunity to hear this great work performed in two completely different, but equally valid styles.

Conductor	Peter Seymour
Soprano	Jennifer Bates
Alto	Andrew Dalton
Tenor	Thomas Bates
Bass	Geoffrey Chard

DECEMBER 4, 8pm — DECEMBER 5, 8pm

The 35 voices of the Philharmonia Motet Choir, a Boys' Treble Choir and a group of complementing players from the Sydney Symphony Orchestra create for you the clarity and brilliance of an authentic performance that may have been heard in Handel's day.

DECEMBER 6, 8pm — DECEMBER 7, 2.30pm

'Sydney Sings Messiah' brings together the 180 voice Sydney Philharmonia Choir, the Sydney Symphony Orchestra and a specially assembled Massed Choir of 600 voices in a performance that will thrill those who love choral music on a grand scale.

FRIDAY DECEMBER 12, 7pm

Christmas Family Concert

Conductor	Brian Buggy
Soloists	Langshaw Ballet
Choir	Combined School Choir of 150 Voices

'The Old Man's Hat': Joy to the Morning, Deck The Halls, God Rest Ye Merry Gentlemen, Good King Wenceslas, Hark The Herald Angels Sing, Jingle Bells, Oh Come All Ye Faithful

From The Nutcracker Ballet — Tchaikovsky: Dance of the Sugar Plum Fairies, Chinese Dance, Dance of The Flutes, Russian Dance, Pas de Deux, Waltz of The Flowers

Christmas Surprise Package!

Let's Join In: Hark The Herald Angels Sing, Oh Come All Ye Faithful

The Twelve Days of Christmas: Orchestra, Ballet and Audience

A Christmas Fantasy: For Choir and Orchestra

BOOK NOW SELLING FAST!

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and Sydney Opera House Box Office [PH: 2 0525]*

"THERE'S NOTHING LIKE BEING THERE"

HIGHLIGHTS

Jenny Cattell

There is such an abundance of good music and interesting programmes this month that *Highlights* could almost be declared redundant for December — the whole of the month is a *highlight*! Just a flip through the programme section of the *Guide* will prove the point. There is Christmas of course and the special and favourite music of that occasion, but so many other new and fascinating items feature this month that the *Highlights* writer is quite at a loss to choose. For space reasons some very promising and intriguing programmes will not make this page — so be sure to hunt for yourselves. There is a lot to look out for. (Forget Christmas shopping, parties, cooking — get the radio on and relax.)

It's That Time of Year

Christmas is undoubtedly the focal point of the month. Here are just a few suggestions for festive music listening — early on, at 4pm on the 10th is the *Pro Arte Hour*, with Christmassy music of Finzi, Britten and Vaughan-Williams. On the 22nd at 3.30pm, Annie Schweitzer is *Having Christmas in Mind* with particular emphasis on early sacred music. *Polish Christmas Carols* are scheduled for midday on the 23rd, and on the morning of Christmas Eve at 9am, Bach's *Christmas Oratorio* can be heard, Consensus Musicus, Vienna Boys Choir and all. At 3pm is the Kings College, Cambridge *Festival of Lessons and Carols*, with an Australian *Festival of Carols* in the evening at 8pm.

Early Christmas morning at 6am — (come on now, you will all be up by then, rushing to open your presents, hunting for aspirin, etc.) the festivities start with a special *Early Morning Music*. At 9am there is a 2MBS Radio Children's Choir *Christmas Concert*, recorded on December 21 in the Balmain Presbyterian Church. The performance is a debut for the choir — be sure to listen. This concert is followed at 10.30am by a *Baroque Christmas Celebration* and at 1pm there is a repeat broadcast of the highly successful 2MBS production *It's Christmas*, a celebration in words and music. Beautiful music, interspersed with poetry and prose read by Peter Gyngell, Meg Matthews and Brin Newton-John. And *Sounds for Christ-*

mas Day at 5pm, presents Christmas at Worcester Cathedral, followed by other Christmassy tid-bits. This is just a selection — there is much more there.

The Great Quartets and T.S. Eliot

In the same theme of words and music comes a new series called *Beethoven, Bartok and Eliot*, prepared and presented by Peter Gyngell (one of the readers in the *It's Christmas programme*). In this series of five, the poetry of T.S. Eliot will be read in between the masterly quartets of those composers — a complex, satisfying and irresistible combination of genius. The first programme is on the 21st at 7pm, and the second will be at the same time on the 28th.

Two New Series

Another two important series beginning this month are, firstly *A Gottschalk Festival*, an exploration by Bob Goodnow of this major American composer Louis Moreau Gottschalk. His music is barely known in Australia and rarely played in our concert halls. Learn more about this gifted man by following the series, beginning on the 2nd at 4.30pm.

Many of the legion of Beethoven lovers will want to make note of another series that begins on the 3rd. Within the *Wednesday Matinee* programmes are nine (obviously) weeks of Beethoven symphonies, beginning (naturally) with no 1 and continuing (logically) through to no 9. The recordings of the symphonies are all different, all varied and all nestle within a programme of other Beethoven compositions or highly compatible music. Timed for 1pm.

Birthday Boy

It plainly is the month of Ludwig van Beethoven. He was born on December 16, 1770 and both Pamela Linnet and Pat Bell mark the event with programmes of his music. On *Beethoven's Birthday* is timed for midday, and *Commemorative Occasions* begins at 3pm. In the latter programme, two other anniversaries are noted — the first performance of Symphony no 5 which was on December 22, 1808, and the first performance of his Violin Concerto which was on December 23, 1806, both in Vienna.

Incidentally, *Commemorative Occasions* is a mini-series in itself this month

with general tributes to Elgar's Symphony no 1 on the 3rd and Mendelssohn's Symphony no 2 on the 2nd, both at 3pm. As the 4th is the tenth anniversary of the death of Benjamin Britten, Pat Bell has prepared a tribute to him which goes to air on the 5th at 4pm.

The Budapest Trio

The 10th Sydney Festival, at the beginning of this year, was graced with the presence of the Budapest Trio — three young Hungarians living in Australia. 2MBS was at Sydney Town Hall to record their recitals and these can be heard as a series of four starting on the 5th at 10.30am and continuing in the ensuing weeks on the same day at the same time. Listen out for these performances by Erzebet Marosszekey, piano, Laszlo Kiss, violin, and Zoltan Szabo, cello.

Presenting Wolfgang again

Mozart is muscling into December in a fairly big way. He died in December and was born in January so this was a significant time of year for him! Robert Gay and Meg Matthews go *In Search of Mozart* on the 21st, the first in a series of four programmes, and have produced comprehensive sessions of Mozarts music interspersed with discussion about each stage of his short life. This is an entertaining and illuminating way of listening to Mozart and is highly recommended. Watch out for the second programme on the 28th and all are timed at 10pm. John Holmes also begins a Mozart cycle of programmes but with an emphasis on the interpreters of his music rather than the music itself. As well as recent interpretations there will be included some recordings of almost historical interest, so look out for the first broadcast on December 1 at 9am, and continuing throughout the month on the same day at the same time.

Live Music, Live Musicians

As if all this excitement isn't enough, there is a *Saturday Night Live* broadcast this month on the 6th. The stars on this occasion are leading Sydney flautist Michael Scott, a familiar face in Studio C at 2MBS, and soprano Elaine Blighton, with accompanist Helen Osborne. Belinda Webster who produces the live broadcasts, suggests arriving at 7.45pm if you would like to be there 'live' along with the performers and an

invitation is extended to join in the knees-up afterwards in the foyer of 2MBS. Do feel free to bring a bottle and things to munch and share with other providers.

Almost the last Word

All the December activity culminates of course in New Year's Eve. If there are any listeners left who are not in a home for exhausted subscribers or at health farms for the obese, the evening of the 31st should give them a good time. At 9pm, for example Joe Neustadt has a programme of 'salon' music, which does sound divinely decadent. This is followed at 10pm by, first an hour of light classics and then an hour of suitably vivacious music to get everyone in the mood for midnight. After the New Year has been welcomed, there will follow a broadcast of our Prom Concert tape. Have fun.

Can't Quite Catch the Beat

This ambitious and engaging two-part series aims to provide an overview of recent Australian (east-coast) 'experimental' music and soundwork. A number of the diverse artists surveyed, briefly discuss their respective approaches to music-making and sound production, while the works included demonstrate just how disparate these processes and results may be, ranging from: improvisation; the recording studio as an instrument (the series itself was produced entirely on a porta-studio); composing by cassette machine; the application of 'found sounds'; the use of traditional/new instrumentation and their technique; and so on...

These two one-hour programmes will be of interest not only to those already familiar with innovative music practices, but also to those who are curious to explore these areas perhaps for the first time — especially as it will indicate the breadth of current activity in 'experimental' music to be found in Australia today. *Can't Quite Catch the Beat* can be heard at 8pm Thursday December 11 and December 18. Produced and presented by Rik Rue (with the financial assistance of the Music Board, Australia Council).



Tax Deductible Donations

2MBS-FM as a properly constituted organisation satisfies the requirements of the Australian Elizabethan Theatre Trust and unconditional donations made to the Trust are allowable deductions for the purposes of Income Tax. A copy of the Trust's usual form for your use is shown below. The form may be used for donations of any amount, but only those donating \$150 or more will be regarded as Patrons, and those donating \$1,000 or more as Benefactors of the Society.

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Kings Cross NSW 2011

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Complete and mail form to: Subscriptions Dept, 2MBS-FM, 76 Chandos Street, St Leonards, NSW 2065.

Kazantzakis' Monumental Novel Set To Music

Joe Neustadt

The novel by the Greek author Nikos Kazantzakis, *Christ Recrucified* is without doubt one of the greatest examples of writing of our century. Its vivid imagination and stark, almost savage, harsh reality is a most difficult task for a composer to portray in music.

Bohuslav Martinu attempted this in his own way and his efforts resulted in a powerful musical work for the operatic stage with the enormous complexity of this vast novel put into a condensed form of four short acts. Of course, most of the details have been lost in the process, in the same way as in Prokofiev's work of the same monumental impact *War and Peace*. Both of them, if they were to contain a perfect characterisation and sequence of incidents, would have been at least the length of the *Trojans*. As it is, both composers have managed to convey the plot sensibly without attaching any tediousness to their works — always the most dangerous aspect of over-long music dramas.

For the reader, who is unfortunate enough not to know this brilliantly written novel, it takes place in a small Greek village, Lukovrissi, where in one year's time a Passion Play is to be performed in their traditional manner. The actors to portray Christ, Judas, Mary Magdalene are chosen by their priest from among the villagers. From that time they all live their lives according to their characters they are going to portray. Unexpected events take place that alter the course of their normal lives.

Bohuslav Martinu titled his work *Greek Passion* and wrote his own English libretto, which has been approved by the novel's author, Nikos Kazantzakis. "Dear friend, I have read your libretto carefully. It is clear and sparse. I need not change anything. You yourself know best what will serve your music."

Greek Passion will be broadcast on December 3 at 8 pm.

Things will be louder tomorrow

There has been a tendency to view the 'creation' of music as entirely emotional in its inspiration. However, music is directly related to the sounds and patterns of sounds that surround us: to the soundscape of the environment.

People from different historical periods or from different musical cultures actually hear different things when listening to music. Their listening is directed by the environmental soundscape they inhabit as well as by their knowledge and pre-experience of music. Their relationship to certain sounds and patterns of sounds in that soundscape will evoke corresponding responses to the same or derivative sounds/patterns in music. There is a vocabulary of sounds and patterns that the listener expects to hear and these are drawn not only from musical tradition but also from the soundscape the listener inhabits.

The basic vocabulary of music has changed and will continue to change. The effect of regional soundscapes on music is increasingly diminished by the rise of dominant globe circling sounds engineered by man. Rural soundscapes which were dominant when men were scarcer inspired music that related to the dominant sounds of those soundscapes: wind, birdsong, water, thunder... Industrial soundscapes make their mark on music with mechanical sounds and rhythms, repetition, and low-fi characteristics. The noise machines and concerts for factory sirens of the Italian Futurists saw a prime example of the integration of the changing world soundscape into music. But more subtle assimilation has always taken place. Our hearing is patterned by the soundscapes we inhabit. We anticipate progressions and resolutions, as we alter the soundscape we alter also our music.

Today the sounds of tools and technology dominate the world soundscape. The internal combustion engine dominates, and advancing civilisations will

create more noise, not less. With regard to music, just as the world soundscape has become increasingly *one* soundscape so too music has tended to incorporate these dominant sounds/patterns. The rise of electronic recording and digital sampling has enabled the incorporation of the actual elements of the world soundscape into contemporary music.

Things Will Be Louder Tomorrow is the title of a series of three one-hour programmes exploring the relationship between the dominant aspects of the world soundscape and music: how the dynamics of the world soundscape became the dynamism of music. The programmes will trace the ascendancy of dominant characteristics in the world soundscape and demonstrate their relationship with music from avant-garde to popular... compositions for air raid sirens and cannon, digital sampling turns television into music and makes music straight out of your soundscape and everyone else's.

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Luigi Russolo, *The Art of Noises*, 1913.

Things Will Be Louder Tomorrow is prepared and presented by Chris Wade (Co-ordinator of the Environment Tape Exchange and freelance sound recordist), and can be heard on 3.9.1. *Canibale*, 11 pm Thursdays 4th, 11th and 18th December.

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Would Handel have liked Massed Messiahs?

David Garrett

In March this year as a tourist in Dublin I sought out the place where Handel's *Messiah* was first performed, in Fishamble Street. This is a narrow street descending from Christ Church Cathedral to the quays on the Liffey and was the site of Mr Neale's Great Musick Hall, where *Messiah* was first heard on 13 April 1742; the hall fell into disuse by the end of the century, and became a victim of urban renewal, which is again re-shaping that part of Dublin today. The main thing that struck me, walking down that street, was how small the hall must have been by modern standards — indeed, the audience of 700 was only able to be crammed in by requesting the ladies not to wear hooped skirts and the gentlemen not to wear swords.

Visiting Fishamble Street puts a strange perspective on the world-wide tradition of performing *Messiah* in large buildings, and often with large forces, too. Sydney is of course no exception, but in recent years various kinds of claim for authenticity have been made for these modern performances. This year, for example, the Sydney Philharmonia Society and the ABC are mounting two different kinds of *Messiah*, both in the Concert Hall of the Sydney Opera House 'giving Sydney audiences' in the words of the publicity brochure 'a unique opportunity to hear this great work performed in two completely different, but equally valid styles'. On December 4 and 5, the 35 voices of the Philharmonia Motet Choir, a Boys Treble Choir and a group of complementing players from the Sydney Symphony Orchestra 'create for you the clarity and brilliance of an authentic performance that may have been heard in Handel's day'. On December 6 and 7 'Sydney Sings Messiah' brings together the 180 voice Sydney Philharmonia Choir, the SSO and a specially assembled Massed Choir of 600 voices 'in a performance that will thrill those who love choral music on a grand scale'.

It is perhaps unfair to look too closely at the claims of publicity, and one can only salute the marketing brilliance of the suggestion that the concert-goer would be missing something by failing to attend either of these performances, and should go to both. But a discriminating public might well wonder how the performing styles could be completely different when the soloists, orchestra and conductor are the same, and, for that matter, how an 'authentic' performance can be given using modern instruments. Let us leave that aside — merely observing that such claims are better toned down, especially when recordings are providing a much closer approximation to 'authenticity' — the word begs too many questions anyway. Clearly the emphasis is on the difference in these performances in the matter of scale. So let us examine the claim of two equally valid styles in that respect.

Last year 'Sydney Sings Messiah' was given in the Sydney Entertainment Centre, a building seating 12,000 — what would Handel have made of that? He would have been surprised that his music should be performed in such a place at all — but who is to say he would have been displeased? — he is reported to have once wished for a cannon in a performance of his music. But there is a paradox here — you might think that a large body of performers makes a mightily impressive sound. Not so — there is a huge volume of air to fill, and the Entertainment Centre is not designed for unamplified sound. The results without electronic assistance would have been dismal, and the problems of co-ordination immense. Handel knew not the wonders of electronic amplification, but he may have heard the loud sounds he wanted in buildings like the one in Fishamble Street.

Some of the difficulties facing 'massed' *Messiahs* can be filled out by a glance at the history of the type of performance which inspired the large Sydney one. These began with the performance in Westminster Abbey in 1784 to celebrate the centenary of Handel's birth (the

organisers had the date wrong — it should have been 1785). There were 513 performers, made up about equally of singers and instrumentalists. Two hundred years later, an attempt was made to duplicate this Westminster Abbey performance in a Cathedral in Washington DC. Although the band assembled was probably the largest orchestra of baroque instruments ever put together in the USA, it fell more than 100 short of the size of the 1784 orchestra — the choir, however, was somewhat bigger. A recording of this performance under Antal Dorati has been issued: it is hard to tell what the sheer impact of the sound was for the audience, but one thing is clear — the performers are basically together. Once again the fears of experienced musicians were confounded — as a listener wonderingly commented on the Westminster Abbey performance.

'They played in time — excellent time — contrary to all expectations.' The same expressions of wonder were heard from performers and audience alike in Sydney in 1985, where there were over 800 performers. So large-scale performances can be satisfactory musically in at least one respect. But do they produce the effect they aim at?

In 1856 another Handel commemoration was held in the Crystal Palace, the enormous glass building built for the Great Exhibition in London, which had recently been transferred from Hyde Park to Sydenham. 2,000 vocal and 500 instrumental performers 'rendered' *Messiah*, *Judas Maccabeus*, and *Israel in Egypt*, but it was reported that 'the volume of sound was dispersed and lost in the prodigious space'. After modifications to improve the acoustic results, the Crystal Palace performances continued, attracting audiences of up to 20,000 people. It is hard not to suspect, nevertheless, that 'mass' *Messiahs* have been mounted largely for the benefit of the performers, and as a tribute to Handel. Worries about the quality and balance of the sound have always troubled musicians, which is no doubt partly why additional wind and brass instruments

were added to the orchestra. The slow tempi of which musicians and critics began to complain in the 1890s were not only a reflection of changing taste in the interpretation of Handel's music, but a sheer necessity to accommodate and unify the huge musical forces.

Actually, as the 1985 Sydney performance demonstrated, if a small orchestra is used there is no need for these slow tempi. There were other reasons than ponderous tempi for the dislike of the massed choirs and huge orchestras used by conductors such as Costa and Manns at the Crystal Palace. Bernard Shaw made a pungent and painful comment:

"People think that 4,000 singers must be 4,000 times as impressive as one. This is a mistake: they are not even louder." Anyone who has listened to choirs of varying sizes in different venues will agree that there is some truth in this observation. Indeed, the multiplication of the orchestral instruments in 19th century performances (from whose legacy we have only recently escaped, or which in many performances is with us still) may have come about precisely because of a feeling of disappointment that so many voices did not have more impact.

In what, then, does the appeal of a massed choir consist? Cynics may say that many people come to a concert to watch rather than to listen; "I'm going to see *The (sic) Messiah*". Or perhaps Dr Johnson's dictum about women preachers applies: "it is not done well, but you are surprised to find it done at all". There is a fascination with bigness, with numbers, very prevalent in the last century, and still affecting us, even though a mere individual equipped with thousands of watts of amplifier power can out-sound the best efforts of thousands. Perhaps, as Christopher Hogwood has suggested, the massed performances of *Messiah* were an assertion of power and of nationalism — of the

superiority of British music, musicians, and institutions.

'Sing it Yourself Messiahs', 'Peoples' Messiahs', in Australia and elsewhere, exhibit a variety of approaches. Most represent some compromise between performer enjoyment and involvement on the one hand, and a performance for the paying public on the other. The two approaches are not incompatible, since part of the pleasure for the audience lies in witnessing the obvious enjoyment of those taking part.

Why is it *Messiah* which is subjected to this mass treatment? Considered objectively and apart from its institutionalised familiarity, it is not the easiest of



music. Admittedly the notes are fairly easy to read, but they are not easy to sing well, in time and with good tone. That we can consider mounting a virtually impromptu massed performance of *Messiah* at all is an indication that Australia is heir to the British choral tradition — it can be done by selecting appropriate choruses for mass participation, and by enlisting a well-trained choir to lead the singing.

The remarkable thing is how well a massed performance such as 'Sydney Sings *Messiah*' can work. A large number of singers is given the opportunity of singing the work with first rate

professional orchestral accompaniment, fine soloists, and an experienced conductor. It is exhilarating for the singers to experience the solidarity of numbers, to get through difficult music with confidence and accuracy — and the music is superb. The audience, too, discover that a 'massed' *Messiah* need not imply thick sound, lumbering tempi, and musical inaccuracy. To the surprise of the purist advocates of authentic Baroque performance practice, *Messiah's* greatness emerges virtually unscathed. Handel certainly would have been surprised, but from what we know of him, his scruples, if any, would have been muted with delight at the sheer size of audience and performers. It could be argued that this is the scale appropriate for the Concert Hall of the Sydney Opera House, which does not share the difficulties of the Crystal Palace or the Entertainment Centre.

It is largely pointless to object that had Handel expected a performance on this scale he would have written quite differently. He didn't — and what is more, neither has anyone else, either in his age or since. In this sense a case can be made for the validity of the large-scale approach. The smaller scale performances to be given in conjunction with the 'massed' ones are no doubt more faithful to his intentions as to numbers and balance of performers, but they can't yet be given here with the instruments he expected, and above all, they are not being given in a hall on the scale of the one in Fishamble Street.

Note from the Editor:

Handel enthusiasts may be interested to know that his *L'Allegro, Il Penseroso ed Il Moderato*, a pastoral ode with words by Milton, will be performed at St Philips Church, York Street, City, on Sunday January 25, at 3.45pm as part of the Music on the Move project.

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John Colborne-Veel: Bridging the Gap

Bruce Johnson

Australian musical audiences seem to be unhealthily dominated by artistic categories, perhaps because the pragmatic empiricism of our culture makes us nervous in their presence. It is all too frequently the case that we are unable to respond in any way to a specified work of art until someone has told us how to locate it as a category. The regrettable, and generally slightly embarrassed comment, "I like jazz, but I don't understand it," emerges ultimately from this fixation; so does the frequently hostile reaction to any attempt at experimentation in the arts. The problem is compounded when an artist produces work which refuses to situate itself neatly, when his output bridges the gaps between different forms, genres, style.

John Colborne-Veel is a case in point and, in some senses, a victim of this urge to compartmentalise. His compositions draw on both the European and the black American traditions. The latter, usually comprehended under the term jazz, has enjoyed a history marked by a perennial irony: on the one hand it has become the most influential music of the 20th century, on the other, it continues to be trivialised by the custodians of our consciousness.

If you play or compose jazz (there is another distinction which has only dubious validity), then, ipso facto, you are of little cultural import, a ratbag who is at best tolerable and at worst a threat to decency. So what happens when a jazz person also composes string quartets, ballets, concerti, sonatas, in the 'approved' European tradition? The answer is that the legislative critics shuffle uneasily, and look elsewhere, as though an alcoholic uncle had broken out of his room and joined the vicar's party downstairs.

"Look elsewhere." This seems to be precisely the situation. John Colborne-Veel's list of compositions numbers over 200. In terms of simple bulk it is hard to understand how such output could be

so relentlessly overlooked. The problem is that Colborne-Veel is also a jazz composer and — quelle horreur! — actually plays jazz in pubs. The conceptual difficulties are generally too great, it seems to be asking too much to expect people to reconcile these assumed contradictions.

As a consequence, Colborne-Veel's work has received little recognition, a circumstance exacerbated, it must be admitted, by his own self-effacing temperament. Yet he has been active in performance and composition, for about 25 years. He studied music as a child, but more or less in the casual way that many children do. His serious engagement with music dates from the early 60s when the massive jazz boom attracted so many young people to take up the music. He was active on the Melbourne jazz scene, and became nationally known through appearances at the annual Australian Jazz Conventions. In 1968 and 1969 he saw active duty in Vietnam while on National Service, an experience which had a serious impact on his thinking. Following his discharge he settled in Sydney to study at the Conservatorium on a rehabilitation grant from the army. He had by now determined that music was his vocation, but having come to 'academic' studies from a jazz background, his subsequent career has been very broadly based.

He has always continued his jazz activities, and even in this one area his work has been multi-faceted. He has been a member of a number of Sydney's best-known groups, including those led by Graeme Bell, Ray Price (whom he succeeded as leader upon Price's retirement), with both of whom he has toured extensively. Colborne-Veel was also a founder member of the Eclipse Alley Five, a group which held the longest continuous residency in the history of Australian jazz, and led his own quartet at the Purple Grape wine bar in Homebush. He recently finished a six-night-a-week engagement of several months with Paul Furniss at a Kings Cross night club. He has also arranged for and led



large concert bands, including as M.D. for the South Sydney Leagues Club in the 70s.

It was during that period that he began to devote more time to composition, including the score for the feature film *Spinifex Breed*. From 1980 he has been primarily a composer, though he has continued performing with his own jazz groups. He had earlier won one of the Australian Jazz Convention annual composition competitions and initially most of his work was four-square in the jazz idiom. Colborne-Veel became increasingly interested in working on a larger scale and one result was his *Toad Hall* jazz suite, which was recorded and in part broadcast by 2MBS-FM. The Suite was also presented to critical acclaim at one of the several Australian jazz composition concerts which Colborne-Veel has organised in the 80s. He had also become active in other areas of music. He toured with a number of pit orchestras, wrote and arranged for television, for the Tommy Steele tour, and for recording sessions.

In the meantime, his compositional activity was incorporating increasing elements from the European tradition of so-called 'classical' music. He had been writing ballet music and concert works since the early 70s. The latter include saxophone quartets, orchestral pieces, choral music, sonatas, settings for Psalms and other devotional music. When this material has received notice, it has always been positive and enthusiastic. Renata Malek, who conducted a performance of his *Serenade in B Minor* for two violins, cello, oboe, clarinet and bassoon, admired the work's serenity and its unusual harmonic structure. Arthur Hubbard was very impressed with Colborne-Veel's *Contra Bassoon Concerto*, and Werner Baer expressed

the belief that he has a contribution to make to Australian music.

The problem, however, is that Colborne-Veel comes, so to speak, from the wrong side of the tracks. He has not made his way through the musical Establishment, has not cultivated the right people and in general is not gregarious or self-promoting. Added to that is the difficulty with which we began: his jazz pedigree. Although the basic flavour of his work is relatively orthodox (in the sense that it is not remorselessly experimental), his jazz background makes him hard to pigeon-hole, to evaluate.

There have been instances of established academic composers taking on jazz — Stravinsky and Ravel are two prominent examples. Although the results have always been at the very least dubious (the essence of jazz includes something called 'swing', and I cannot think of a 'classical' composer who has ever captured it), they at least receive a respectful hearing. But when a jazz musician attempts to bridge the gap it is felt that some kind of impertinence is going on, in spite of the fact that the jazz component has greater authenticity than in more academic experiments.

In recent years there are some signs that this prejudice is at least dissipating. Jazz Studies courses have appeared in Conservatorium curricula, and government funding agencies have increasingly sponsored jazz activity. The 'institutionalisation' of jazz is not entirely good for the music, but it is at least acknowledging its status as a legitimate 20th century art form. In 1984 John Colborne-Veel composed *Saint Mary: A Festival Mass with Jazz Soloists*, and it has received the enthusiastic endorsement of the Church, particularly through the good offices of Fr. Paul Stenhouse. It has been frequently performed, and recently a recording of the *Mass* has been issued. Perhaps this heralds the bridging of several gaps: in addition to Colborne-Veel's own musical Catholicism, it may be that the Australian musical establishment will recognize that a composer who does not fit their preconceptions might therefore constitute a valuable kind of originality.

On the 4th of this month at 8pm 2MBS-FM will present a programme of John Colborne-Veel's music, ranging from the *Toad Hall Suite*, to more specifically European compositions, as well as essays in popular music and extracts from his *Mass* with jazz soloists.

A review of the recent recording of his *Mass* will appear in next month's issue.

TWENTY QUEER QUESTIONS, or A SOMEWHAT OPERATIC HOLIDAY QUIZ

compiled with devilish malice by
MAX KEOGH

1. What Australian opera was produced by Sir Thomas Beecham?
2. Apart from the window cleaner made famous by George Formby, how else was Mr Wu immortalised in music?
3. In whose hand might a tampon be found in the opera house or concert hall?
4. Who was Ernst Seiffert? (No; he didn't have it.)
5. What is the first wind instrument mentioned in the Bible?
6. Mahler finished an opera by Weber. Its title?
7. Still on opera, name one in which an aria is sung in a bath tub.
8. And another watery operatic question: Mad Max (a composer, of course) consults a glacier for advice in which opera?
9. Delius went blind and used an amanuensis for his composing. The question is not who invented the plastic amanuensis but what other English composer used one.
10. Eight bar tunes are pretty normal, but name a famous one having only (a) six bars, and (b) seven bars.
11. Where and why is Calixa Lavalee remembered?
12. If a nonette is not a little non, what is it?
13. What have four ways, four centuries and three men got in common? (No; it is not a small, inventive and remarkably skilled cricket side.)
14. In which year was made the first complete recording of a British symphony and whose work was recorded?
15. Which famous composer arranged *Tea For Two* for symphony orchestra?
16. Why?
17. If on your bugle you blow a tattoo, what might you expect as a result?
18. Three of England's great composers died in 1934. Name them.
19. Who is currently Master of the Queen's Music?
20. Australian conductor Joseph Post began his musical career as an oboist. Name another Australian conductor whose first instrument was the oboe.

(Answers are on page 16)

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Raymond Hanson

— Ten Years On

Max Keogh

It is ten years this month since Australian composer Raymond Hanson died in Sydney in his 63rd year as a result of a heart attack. In England, 24 hours earlier, the same ailment had claimed Benjamin Britten. Oddly, they had been born also a day apart.

In terms of performances and public appreciation of his work, the decade since Hanson's death has differed little from the previous ten years. The *Rum Rebellion* opera, *Jane Greer*, which he barely had finished at the time of his death, remains unheard as anyone — including the composer — might have expected. Likewise the second part of his great oratorio *The Immortal Touch*; music as sensitive and sensuous as the words of Tagore of which it is a worthy setting.

Thirty-six years after its completion his Piano Sonata was published on the very day he died. Subsequently it was recorded by his friend and champion, Igor Hmelnitsky. Gabriella Pusner, who had been a Hmelnitsky pupil, also recorded the *Six Preludes* and the *Episodes on Tarry Trowsrs*. More recently, Hanson's Flute Sonata has been included on the MBS release *Flute Australia* (MBS 6) and, this year, that recording has achieved release in the USA and Canada.

Ten years after the composer's death these recordings and their broadcast from time to time are virtually the only means of hearing Hanson's music. The one major live performance of a significant work over the past ten years took place 14 months after the composer's death when Alwyn Elliott gave performances of the Violin Concerto with the Sydney Symphony Orchestra under John Hopkins during the ABC's 13th Prom Season. Elliott had introduced the work two years earlier in Bris-

bane with Patrick Thomas conducting.

It had taken 27 years for the ABC to change its 1948 pronouncement that the concerto was too long to programme! Shortly after that first performance, Elliott and Patrick Thomas recorded the work for the ABC and it is heard frequently on 2MBS-FM.

Speaking about Raymond Hanson recently Patrick Thomas, always a champion of Australian composers, said, "Raymond Hanson deserved far wider recognition than he received.

He was a prophet in his own country and his was a very special if not unique contribution to our musical life."

Dr Graham Hardie, lecturer in music at Sydney University, is attempting to do something to widen appreciation of Hanson's music. For some time he has been working on an annotated catalogue of Hanson's work which he hopes will attract further attention to the Hanson repertoire. Hardie hopes to complete the catalogue next year.





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The lot of the resident Australian composer never has been easy and it is, unfortunately, still possible for Melbournians to take a somewhat perverse pride in claiming their George Dreyfus as the only composer working in Australia in serious music to earn his keep solely from composition.

It was never possible for Hanson to be successfully 'in demand'. His somewhat intellectual and characteristically spiritual music never pushed itself forward: it is retiring, in the nature of its author, and has to be sought out. Not surprisingly therefore, there has been no 'Hanson revival' in the decade since he died. Even when, in the way of fashion, his music eventually will have placed upon it a higher valuation than at present, Hanson will continue to suffer the anachronism James Murdoch identified in his pioneer book on Australian composers.

Hanson's compositions in the 40s were "too radical to gain currency with the deeply entrenched conservatism of Australian musical life of that time. Stylistically he was in advance of other composers working in Australia." But, Murdoch notes, by the late 50s he was being considered a conservative. He had fallen between two stools of musical fashion.

Later generations of Australian composers are finding recognition and performance a little easier to achieve than did the man who in his 28 years at the NSW Conservatorium helped teach some of them — Nigel Butterley, Richard Meale, Barry Conyngham, Don Burrows. Burrows, with three other 'Bs' — Brubeck, Bach and Beethoven — always enjoyed a special response from the eclectic Hanson.

To mark ten years since Hanson's death, 2MBS will be broadcasting a repeat of a programme *The Immortal*

Touch which takes its title from one of the composer's major works.

The programme was produced originally as a birthday offering to the composer on his 62nd birthday and was broadcast by 2MBS and by 5UV in Adelaide a short time before he died. In this programme Raymond Hanson talks about his youth and early musical training, the development of his musical philosophy and of his enthusiasm for young music-makers. He introduces his own performance of the *Five Portraits for*

Piano and the String Quartet, and Hanson is paid a moving tribute by Igor Hmelnitsky in introducing his recording of the Piano Sonata. The programme ends with the final part of the oratorio *The Immortal Touch*, recorded by 2MBS at its premiere at the NSW Conservatorium in June 1975.

This two-hour commemorative broadcast may be heard on Friday 5th — the anniversary of Hanson's death — commencing at 8 pm.

TWENTY QUEER QUESTIONS,

Answers for quiz on page 13

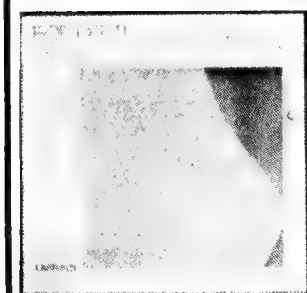
1. In 1910, *A Summer Night*, by George Clutsam (born Sydney, 1866).
2. As the title character in the last of Eugene D'Albert's operas, produced in Dresden in 1932.
3. The bass drummer — particularly if the opera is *Zampa*. It is a two-headed drumstick. (Why have we been so wrong for so long!)
4. Richard Tauber.
5. Ugab.
6. *The Three Pintos*.
7. Hindemith's *News of the Day*.
8. *Johnny Strikes Up the Band*.
9. Sir George MacFarren (1813-1887).
10. (a) *God Save the Queen*, (b) opening of *The Marriage of Figaro* overture.
11. Canada: he composed the nation's national anthem.

12. A composition for nine performers.
13. All are works by Eric Coates.
14. 1923 — the Second Symphony by Sir John McEwen.
15. Dimitri Shostakovitch.
16. Because it was there. Those answering "because he needed the money" are wrong. He lived in Russia.
17. (a) unless a bugler by profession, you could find yourself a little breathless; (b) you would experience a sense of satisfaction; (c) the soldiers would return to their quarters (and could you really blame them).
18. Delius, Holst and Elgar.
19. Australia's own Malcolm Williamson.
20. Charles Mackerras.

Prizes

- 20/20: You must be Fred Blanks! If not, go where you are needed: join the ABC.
- 10 to 19: Join the knowledgeable.
- under 10: Join the hopefuls.
- under 5: Join the rest of us and have a Merry Christmas!

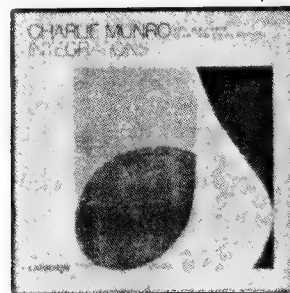
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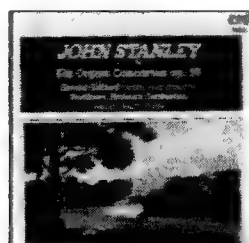


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ARGUS

JAZZ RECORDS

Joya Jenson

Christmas is giving time, and what better time to give the gift of music. Many of the recent releases and re-issued recordings could have wide appeal because of the different styles and eras covered, ranging from authentic New Orleans through to contemporary, including jazz-oriented offerings.

The latest release in the *Jazz Classics In Digital Stereo* series, remarkably remastered by Robert Parker, is JOHNNY DODDS (ABC L38556 — Festival Records). The 16 cuts encompass the superb work of this Crescent City clarinetist from 1923 to 1929. There is the mournful but beautiful *Sobbin' Blues*, with King Oliver's Jazz Band (Oliver and Louis Armstrong both on cornet), and the distinctive sound of Dodds' Washboard band, stomping and strutting on *Bull Fiddle Blues* and *Bucktown Stomp*. Armstrong also appears with Jimmy Bertrand's Washboard Wizards, along with that redoubtable pianist, Jimmy Blythe, who recorded prolifically with washboard bands of the time. And don't forget to check out the five albums to date that comprise Robert Parker's *Golden Years In Digital Stereo* series, dealing with a wide spectrum of material, e.g. dance music, comedy, pop and jazz.

Lady Day fans will revel in the three volumes of 2-record sets titled, *The Billie Holiday Story* (Avan-Guard B2VL 228/9/30). The historic 1933 debut recording of the singer with the Benny Goodman Orchestra (*Your Mother's Son-In-Law*) heads an impressive output of almost a hundred tracks, ending with *It's A Sin To Tell A Lie*, from a 1942 session of the Billie Holiday Orchestra. You'll hear Lady with bands led by Teddy Wilson, Count Basie and Benny Carter, the personnel of which includes the creme de la creme of the swing masters, Lester Young, Roy Eldridge, Buck Clayton, Ben Webster et al.

The years from 1939 to 1953 are spanned in *The Golden Days of Jazz* (Vanstory VS3409/11 — Carinia Records) a 3-record boxed set, a pot-pourri of trad, mainstream, swing and bop. Sound on some tracks is shaky, but various inclusions could interest many fans, e.g. *Alexander's Ragtime Band* (Sidney Bechet), *Henderson Stomp* (Benny Goodman), *Way Down Yonder In New*

Orleans (Louis Armstrong), *At The Woodchoppers Ball* (Woody Herman), *St Louis Blues* (Roy Eldridge), *That Old Black Magic* (Ella Fitzgerald), *Flying Home* (Lionel Hampton) and *Lover Man* (Dizzy Gillespie and Sarah Vaughan).

There is a very welcome re-issue from one of the most respected of jazz guitarists, blues master KENNY BURRELL, *Midnight Blue* (Blue Note BST84123 — EMI). The evocative *Soul Lament* is a vehicle for the solo splendour of Burrell (who plays electric guitar on this cut). Tenorist Stanley Turrentine is another key soloist on *Chitlins Con Carne*, made all the more exciting by the conga drumming of Ray Barreto. Recorded in 1963, this is a Blue Note classic.

From a 1984 session comes DIZZY GILLESPIE *Closer To The Source* (Atlantic 81646 — WEA Records). Among the special guests are Stevie Wonder and Branford Marsalis, and the group is more into a light jazz rock, pop and funk bag. In the mellowness of his years, Dizzy does not seem to be trying for anything much, but the result is easy listening, although strictly not for purists.

The strong, volatile voice of a sultry young jazz-oriented singer is heard on *Rapture* ANITA BAKER (Elektra 60444-1 — WEA). Hear Baker's emotion-charged reading of *You Bring Me Joy*, her torchy original tune that dissolves into scatting phrases, and the expressive Rod Temperton song, *Mystery*, previously performed so tellingly by Manhattan Transfer.

And, while on that subject, there is an exciting new offering from the sophisticated Sydney singer, MAREE MONTGOMERY *Woman of Mystery* (Larrikin LRJ 189). The violet-eyed cover shot of Montgomery looks remarkably enigmatic, but there's no mystery as to her ability to bring her distinctive personality and pizzazz to whatever she touches. This recording cannot be labelled simply jazz, pop, or funk, for it has elements of all these. The backing by top Sydney-based musicians is laudable, as are the arrangements by musical director, Serge Ermoll, and the repertoire embraces both standards and originals. Maree Montgomery is for those who like a voice that is daringly different and a style that is individual — qualities not easy to find in today's scene.

From the latest (and fourth) release in the *Cornerstones of Australian Jazz* series comes ONAJE *Waltz For Stella* (Larrikin LRJ 174). This gifted and resourceful Melbourne quartet are bonded by a keen musical compatibility, and play their own material, seeking to shape it in the mould of their distinctive originality. Most of the tunes here are from saxophonist Richard Miller, who blows hard-edged tenor as well as soprano. The remarkable rhythm section comprises Bob Sedergreen on piano, Gary Costello, bass, and Allan Browne, drums. There is a satisfying exploration of varied textures and moods, with particularly impressive soloing from Sedergreen and Costello.

The mixture of duo flute flights and appropriate backing from the Chris Hinze Combination and Sydney bassist Craig Scott delightfully integrate when they all partake of *Flute Salad* DON BURROWS & CHRIS HINZE (ABC Records L38418 — Festival Records). Ideas flow smoothly and there's a subtlety in the phrasing of flautists Burrows and Hinze, who both possess a rich, pure tone and fine technique. For the most part, the atmosphere is one of peace and tranquility, with a gentle swing to be enjoyed as quiet listening pleasure.

The combination of a well-known English jazz pianist and a distinguished Australian classical French horn player is presented on *GEORGE SHEARING & BARRY TUCKWELL Play The Music Of Cole Porter* (Concord L38586 — Festival Records). The improvisational content is supplied by Shearing, bassists John Clayton and Don Thompson and drummer Grady Tate, while Tuckwell, naturally, plays it straight. There is also a string background on some of the tracks, which were recorded last January. An intriguing experiment that some may find interesting although not a jazz record per se.

Joya Jenson is the Herald's Jazz critic.



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HOT OFF THE PRESS

Reviewers this month are Brin Newton-John, Paul Roper and David Worobin.

Richard Strauss: Lieder. Jessye Norman (Sop), Geoffrey Parsons (p). Philips 416298-1.

Jessye Norman's recent recording of the Strauss songs with orchestra (Philips 6514 322) established her as one of the great Strauss interpreters of our time. She has added to that reputation with this recital of twenty songs with piano accompaniment.

Strauss wrote most of his songs for the soprano voice, many of them for his virago of a wife, Pauline, who sang them superbly well even if she often invited applause for herself before Richard had finished playing the accompaniment.

Apart from juvenilia, Strauss' songs date from his Opus 10 (1885) settings of poems by Hermann von Gilm (otherwise unknown). Three of these settings appear on this disc, the intense *Allerseelen*, the superb *'Die Nacht'* and *Zeitlose* (meadow saffron) — which prove, as if Schubert had not already done so, that it is sometimes an advantage to have a poet-aster as your scriptwriter. There are settings of four poems by Adolph von Schack, diplomat, orientalist, patron of the arts, lyricist, epicist, historian, but as a poet much on a par with Gilm; yet the song which opens this recital, the very popular *Ständchen*, has a text by him.

True poets are not entirely forgotten: von Arnim contributes one poem and Heine two to this recital. But Norman has preferred songs with texts by radical socialists like Karl Henckell and John Henry Mackay or Richard Dehmel to those of Rueckert, Uhland, Hoelderlin or even Goethe.

The singer is called on to produce a great spectrum of tone colour and emotion, from the Schubertian simplicity of *Die Meines Herzens Kronelein*, through the joviality of *Kling*, the lightheartedness of *Ich trage meine Minne*, the melancholy of *Stiller Gang*, the rapture of *Heimliche Aufforderung* to the poignancy of *Traum durch die Dämmerung* and the power of *Befreit*.

Jessye Norman accomplishes it all with ease. One is constantly amazed that the voice that soared so majestically over the orchestra in *Frue-*

hling (from the Four Last Songs — Philips 6514 322) can whisper, cajole, suffer, chuckle, soothe, as here. Geoffrey Parsons proves himself a worthy successor to Gerald Moore.

Note: This disc also contains the very last song that Strauss wrote (1948), a setting of an indifferent poem *Malven* (hollyhocks) by a Swiss poetess, Betty Knobel. Strauss wrote it for Maria Jeritza, who had been his Octavian, Ariadne and Helen. Jeritza did nothing about it. When she died aged 96, the MS was auctioned in New York in 1984 for \$60,500. *Malven*, interesting historically rather than musically, was recorded by special permission of the Koch Foundation which owns the MS. BNJ

Beethoven: Piano Concertos nos 1 & 2. Martha Argerich (p), Philharmonia Orchestra/Sinopoli. DG415682-1. On this recording the concertos appear in reverse order of composition. I shall consider them in their chronological sequence. The Concerto no 2 in B flat Op 19 was not held in high esteem by its composer. 'I do not give it out as one of my best' he wrote to his publisher six years after writing it and three years after revising it. Subsequent critics have endorsed Beethoven's judgment. The work has a great deal of charm, Mozartian charm perhaps, but it also has a Beethovenian drive. The first movement is straightforward; the Adagio, dignified throughout, has a section toward the end where piano and strings engage in a whispered dialogue that is genuine Beethoven; the finale, a rondo in 6/8, in the hunting-horn style favoured by Haydn and Mozart, with some brilliant writing for the soloist (Beethoven played this work at his first public appearance as a virtuoso, so it is thought), brings the work to a cheerful conclusion. Beethoven may not have rated it highly, but Argerich and Sinopoli obviously enjoy playing it and I enjoyed listening to it. Beethoven set his standards high — ordinary mortals can find great pleasure in his op 19.

For his Concerto in C, op 15, written two years after the original version of op 19, Beethoven added clarinets, trumpets and timpani to his orchestra. Again he went back to the sources

— the work opens with a martial energy reminiscent of Mozart's first movements, while the Largo is an aria-type movement such as Mozart frequently uses in his concertos. But Beethoven is very much his own man, bold, direct, individual. Argerich sets off at a spanking pace: military the music may be, but these are young springy soldiers, not the tightly-disciplined troupes of Ashkenazy/Solti (Decca SXLG 6594-7). In this, and in the last movement with its quirky scherzando effects, the playing is crisp and joyous while the orchestra under Sinopoli joins in happily and equally crisply. Her slow movement sounded somewhat matter-of-fact compared with Ashkenazy's meditative mysteriousness, but I suggest that impression may be due to Argerich/Sinopoli's refusal to treat early Beethoven as mature Beethoven.

Silent surface. Open, airy sound. A most likeable disc. BNJ

Praetorius: Dances from *Terpsichore*. The New London Consort; Philip Pickett, director. L'Oiseau Lyre 414633 — 2.

It can be argued that the success of performances of ensemble dance music from the late Renaissance/early Baroque depends largely upon two factors: the handling of instrumental texture, and the realisation of its rhythmic possibilities. In both aspects this recent recording by a newly formed group succeeds handsomely.

Listeners whose introduction to Michael Praetorius' music came via the celebrated Early Music Consort recording, made some 15 years ago, will note the striking similarities of selection, ordering, and instrumental colour. As there appears to be only one performer common to both ensembles (and he, significantly, a cornet player), this fact serves perhaps as testimony to the influence of the late David Munrow. Especially is this so in the several pieces where Philip Pickett's group assembles one of the grandest versions of the loud consort imaginable, such as the explosive opening *Passamezzo* or the concluding sequence of *Volta*s. The splendour and exuberance of these orchestration simply cannot fail to impress,

• Continued page 22



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and even when the fulsome cornets, sackbuts and percussion are dispensed with, the public, *al fresco*, character of some of the ensembles is a continuing source of delight. Praetorius' well known Bourree is given by a wind band, a group of curtals and racketts which produce a penetrating, almost insect-like, sound, while the use of a hurdy-gurdy in a series of rustic Bransles is distinctive and highly appropriate to their origins, if a triple overpowering after several minutes!

The more reflective dances are treated with equal sympathy. A Sarabande (his only one?) is the vehicle for some fine division playing by the lutenist which recalls, perhaps, the influence that English musicians exerted at the North German courts. Artful embellishment also adorns the *Pavane de Spaigne* and the *Spagnoletta*, and the unexpected allocation of a pair of harps to a series of gentle Bransles works surprisingly well (of the lute consorts in Hesperion XX's Tobias Hume and William Brade recordings).

Rhythmic impetus, too, is well sustained and varied, with tempi being if anything a trifle faster than may have been anticipated. Unlike

some of his compatriots (e.g. Scheidt and Haussmann), who were tending to write music of a more abstract nature in the guise of dance pieces, Praetorius undoubtedly intended this music for dancing, and these performances effectively convey that aspect of their character. The one exception is a *Bransle de la Torche* which Pickett has, curiously, chosen to include twice: its rhythmic insistence seems to prefigure a well-known theme of Joaquin Rodrigo, and tends to outstay its welcome in a short time. Nonetheless, the impulse to dance may prove hard to resist.

The fact that most of the items have been included in earlier Praetorius anthologies will make for interesting comparative listening by those so minded, although the performances are certain to make an enormous impression on their own terms. The New London Consort's debut recording can be recommended to devotees of this repertoire or to newcomers with equal unreserved confidence. PR

Mozart: Quintet in E flat K452 for piano, oboe, clarinet, horn and bassoon.

Beethoven: Quintet in E flat Op 16 for piano, oboe, clarinet, horn and bassoon. Jos van Immerseel, piano; Paul Dombrecht, oboe; Elmar Schmid, clarinet; Piet Dombrecht, horn; Danny Bond, bassoon. Accent ACC8538.

The overall impression in these particular versions is the sincere and thoughtful approach towards authenticity. Firstly, the period instruments employed with their colour and tonal significance to the composers' ideas, and secondly the study involved by this group of artists in successfully presenting the quintets with all the subtleties inherent in the music by two such different masters. Mozart's work dates from 1784 claimed by him as the best he had as yet composed; Beethoven's effort is from 1797 and largely influenced by the Mozart quintet, but whether he sought to emulate or surpass Mozart the result is certainly a splendid act of homage. It is therefore usual to couple these two outstanding works in recordings or include them in concert programmes.

I recommend this fine recording as an excellent addition to your library. DW

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— Clement Semmler,
The Australian.

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This work can be heard in David's programme on December 2 at 5 pm.

Beethoven: Piano Concerto no 5 in E flat *Emperor*. Claudio Arrau, piano; Staatskapelle, Dresden; Sir Colin Davis, conductor. Philips Digital 416215-1

Claudio Arrau's splendid version of Beethoven's 5th piano concerto is a revelation of a *youthful* wisdom which this outstanding musician in his early eighties displays with such telling insight.

Arrau's support with the heroic spirit of the music has succeeded in placing this interpretation in a new category. Much thought has gone into this process, remarkable for its evenness and balance. Never once is there any suggestion of display, the many emotional moments are allowed their importance without artistic detriment to the whole concept of the concerto.

Further, the sensitive and brilliant orchestral accompaniment provides the essential support in this most successful union of solo and orchestra. DW

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Jottings from Betsy Brown

Roger Poole (violin), a student at the Conservatorium in the 60s, and now a lecturer in the English Department at Nottingham University, writes that a play he had written for one of his ex-students "who runs a Little Theatre group in London and Reading" was re-drafted and put into production "and lo and behold! it has just had a successful 3-week run on the Edinburgh Festival Fringe". The reviews were excellent with acclaim for actors, producer, and author. The play dealt with "Kierkegaard and his ex-fiancee Regina". Roger also indicates that he has "just got what will certainly be a contract with John Hopkins Press in the USA for the 'big' book on Kierkegaard, the one I have been trying to finish and place for 20 years".

A friend and co-student of Roger Poole at the Conservatorium, **Tony Bremner** (piano and voice) and working in London writes "Here I am in Germany again (Krefeld, West Germany) singing in *Judith* (the biblical character) by Siegfried Matthus (1984)". He also writes to report that the "film, *A Halo for Athnar* (for which he wrote the music), goes out on ABC TV somewhere between mid-September and mid-October", and the letter includes a reminder of his "pleasure in conducting his music score with the Adelaide Symphony Orchestra", and the fact that he will "be in Sydney in February to compose the music for my first cinema film".

Margaret Powell and husband **Michael Dussek** (Margaret, cello; Michael, piano) write from Barcelona in Spain that they've "had a great time here in Spain and it's been good to get the old Spanish out again". They had been attending the Music Festival at Costa Brava, Torroella de Montgri, where "Aldulescu's course went very well", and they met up with (cellist) **Anthea Scott-Mitchell** with her new piano quartet which is very good". Margaret studied with Adulescu in Barcelona when she left Sydney to pursue her studies. She writes very glowingly of the very high standards of performance at the Festival, and is very thrilled that she and Michael have been invited back to the Festival next year. Further, they have been invited to give some concerts in Spain next year.

Lillian Danilo (piano and cello) is expecting to spend one or two years in London studying the cello and working at her legal career. She chose to travel to London as much as possible by train, so went across on the Trans-Siberian railway. She writes that "my 3-month trip through China and the Soviet Union was fascinating — full of surprises and contrasts. What surprised me most about China was the high standard of living they seem to enjoy. I was impressed too by how hard-working they are". In England she writes, "I am currently enjoying a marvellous season of Prom Concerts. I have subscribed for the lot

— 58 concerts over 2 months... and I am going to most of them!"

Brian Stanborough (piano) writes in his August letter that the "Grasse Festival went very well and the South-West Summer Tour was a terrific success in Bordeaux and its region. Now I am again in Ajaccio-Marina Viva for 2 weeks to give 5 concerts. I will be taking up my post at Toulon Opera on 1st September. Corsica is really wonderful, and my new record *Liszt* came out a week ago and is selling very well indeed".

Lidia Purwanta (violin), who studied at the Conservatorium in the 70s, writes from her home in Jogjakarta that she has been touring and performing "at International Jazz Festivals in India and Europe... This year the Dutch Government offered me a three-year scholarship to study at the Conservatorium in Amsterdam. I am thinking about studying Composition and at the same time learn as a private student with Christian Bor. This Dutch scholarship is open for me anytime before I reach 35 years of age. I have also been offered a scholarship by the Ford Foundation to study wherever I like for three semesters starting April, 1987. So I am thinking hard what to do".

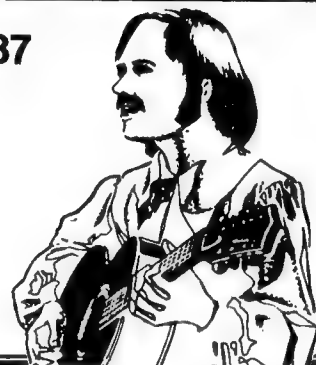
Miss Betty Brown was formerly Headmistress of the NSW Conservatorium High School and more recently Student Adviser.

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COMPOSERS' LISTING

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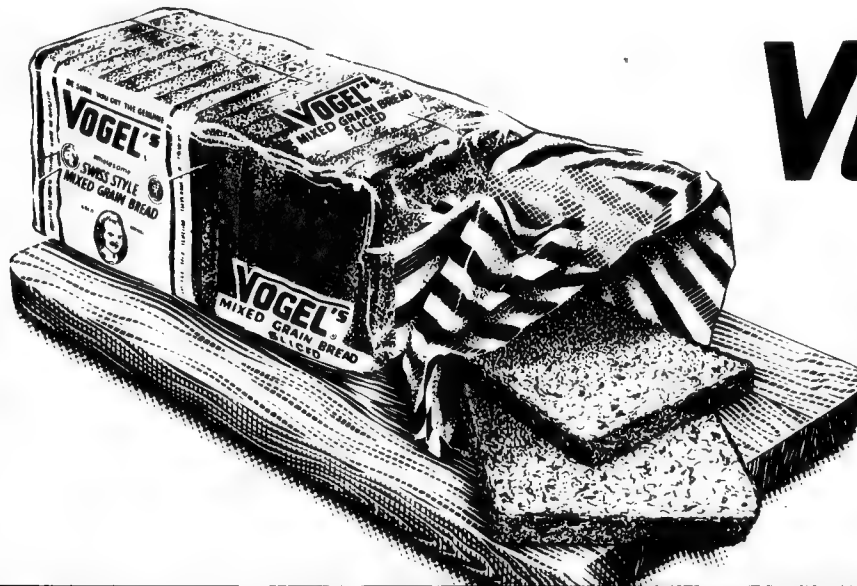
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Monday 1

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 MOZART:

THE GREAT INTERPRETERS

Mozart, W. (1756-1791). Eine Kleine Nachtmusik. Vienna PO/Furtwaengler. EMI C149 03 584 (mono) 14

Coronation Mass, K317. Anna Tomowa-Sintow, soprano; Agnes Baltsa, contralto; Werner Krenn, tenor; Jose van Damm, bass; Vienna Singverein; Berlin PO/Karajan. DG 26150/3 26

Violin sonata in E flat, K302. Itzhak Perlman, violin; Daniel Barenboim, piano. DG 410 896-1 12

10.00 THE MAGIC OF THEODORAKIS (1)

Theodorakis, M. (b1925). Kaymos; Stou kosmou tin aniforia. 9

Helithonaki; Pira tous; Thromous touranou; Toniro kapnos. 9

Varka sto yialo; Manoula mou; O yiokas sou. 8
Grigoris Bithikotsis; Maria Farandouri; Ch & O/Mikis Theodorakis.
EMI/WRC R 02599 (all above)

10.30 MISCELLANY OF MUSIC

Prepared by Ruth Warren

Dvorak, A. (1841-1904). The Golden Spinning Wheel op 109 (1896). Czech PO/Neumann. Supraphon 4 10 2591-2 26

Rachmaninov, S. (1873-1943). Piano concerto no 4 in G, op 40 (1927). Earle Wilde, piano; Royal PO/Jascha Horenstein. Quintessence PMC 7053 23

Lyadov, A. (1855-1914). About Olden Times, op 21b (1889). USSR SO/Yevgeny Svetlanov. Melodiya CM 02111-12 5

Villa-Lobos, H. (1887-1959). Prelude no 1 in E minor (1940). John Williams, guitar. CBS SBR 235802 4

Glazunov, A. (1865-1936). Raymonda ballet op 57. Bochumer SO/Maga. Impromptu SM 191503 24

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

During this hour of jazz music we shall hear small groups led by tenor sax players Gene Ammons and Don Byas, and a big band led by arranger Manny Alban. Also, because yesterday was St Andrew's Day, some music with a Scottish flavour.

1.00 TWO RUSSIAN COMPOSERS

Prepared by Gerda Hoffman

Tchaikovsky, P. (1840-1893). Marche slave, op 31. Berlin PO/Ozawa. EMI EL 270237-1 9

Rimsky-Korsakov, N. (1844-1908). Scheherazade (1888): Sea and Sinbad's Ship; Story of Kalender Prince; Young Prince and Young Princess; Festival of Bagdad. Royal PO/Stokowski. RCA ARL1 1182 44

2.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Faure, G. (1845-1924). Ballade for piano and orchestra. Philippe Entremont, piano; Philharmonia O/Dutoit. CBS CX 74102 14

Gafulla, C. (1810-1880). Washington Grays March. University of Michigan Symphony Band/Reynolds. Pro Arte SDS 622 5

Berlioz, H. (1803-1869). Incidental music from The damnation of Faust. Halle/O Loughran. MFP CFP 40312 13

Liszt, F. (1811-1886). Piano concerto no 2 in A. Lazar Berman, piano; Vienna SO/Giulini. DG 2530 770 22

3.00 RECORDINGS OF RENOWN

Prepared and presented by Earle King

Elgar, E. (1857-1904). Enigma variations, op 36 (1899). London PO/Barenboim. FMRS 55 30

Grieg, E. (1843-1907). Piano concerto in A minor, op 16 (1868). Dinu Lipatti, piano; Philharmonia O/Alceo Galliera. FMRS 79 29

Handel, G. (1685-1759). Concerto in G minor (1703). Jacques Chabbon, oboe; Jean-Francois Paillard CO/Paillard. Erato STU 70579 10

Berlioz, H. (1803-1869). Harold in Italy, op 16 (1834). William Primrose, viola; Boston SO/Munch. FMRS 76 38

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Mozart, W. (1756-1791). Violin concerto no 4 in D, K218 (1775). Anne-Sophie Mutter, violin; Philharmonia O/Karajan. HMV ASDZ 4185 24

Respighi, O. (1879-1936). Symphonic poem — The Festivals of Rome (1929). Cleveland O/Maazel. Decca SXL 6822 26

Tchaikovsky, P. (1840-1893). Symphony no 5 in E minor, op 64 (1888). USSR State SO/Svetlanov. Melodiya C 10523-4 48

Brahms, J. (1833-1897). Two songs with violin obbligato, op 91 (1884). Christa Ludwig, soprano; Herbert Downes, viola; Geoffrey Parsons, piano. HMV ESD 1006151 12

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from 'Bunk' to the 'Bird'.

8.00 MUSIC THAT'S BAND (50)

Prepared and presented by Owen Fisher

In this monthly series of band music on 2MBS-FM the accent is on variety. Famous bands will play marches, waltzes, tone poems, hymns, transcriptions of classical works, musical comedy, and an odd novelty number thrown in for good measure.

Mendelssohn, F. (1809-1847). Overture: Ruy Blas. Black Dyke Mills Band/Geoffrey Brand. Decca SB305 7

Gershwin, G. (1898-1937). Gershwin for brass. St Mary's District Brass Band/Cliff Reese. Troubadour TCS 037 6

Saint-Saens, C. (1835-1921). French military march. Brighouse and Rastrick Band/Walter Hargreaves. EMI TWO 253 5

Mortimer, F. John Peel. Fairey Band/Harry Mortimer. HMV OCS 3668 3

Richards, G. The quest. Hendon Band/Donald Morrison. Astor GGS 1516 4

Anon. Salute d'Amour. CWS Manchester Band/Alex Mortimer. Fontana STFL 509 2

Sousa, J-P. (1854-1932). Comrades of the Legion march. Philip Jones Brass Ensemble/Elgar Howarth. CD Decca 410 290-2 3

Saint-Saens, C. The Swan, from Carnival of the Animals. Hammonds Sauce Works Band/Geoffrey Whitlam. Decca SB 327 4

Langford, G. Strauss Fantasy. Massed Bands: Besses o' th' Barn; Hammonds Sauce Works Band; Parc and Dare Band; Sun Life Stanshawe Band/Vilem Tausky. Chandos BBR 1003 8

Anon. Nibelungen march, after Wagner. Carlton Main Frickley Colliery Band/Robert Oughton. Grosvenor GRS 1020 4

9.00 STORMY MONDAY

Two hours of the best in blues. R & B, soul, gospel, cajun and zydeco. With regular specials on artists, bands and musical styles, as well as our weekly guide to the local blues music scene. Included in the programme are interviews with visiting and local musicians and broadcasts live from Studio C.

11.00 CROSSING THE DIVIDE

Corelli, A. (1653-1713). Violin sonata in G minor, op 5 no 5 (1710). Cynthia O'Brien, violin; Ruth Wilkinson, bass viol; Paul Thom, harpsichord.
Larrikin LRF 069 10

Mozart, W. (1756-1791). String quintet in G minor, K516 (1787). Wolfgang Fausch, Josef Sepsei, violins; Peter Pfuhl, Sabine Pfuhl, violas; Philipp Bosbach, cello.
Harmonie der Welt HMW 599 31

Corelli, A. Violin sonata in B flat, op 5 no 2. Lucy van Dael, violin; Wouter Moeller, cello; Alan Curtis, harpsichord.
EMI 1C 065-46 439 9

Mozart, W. Piano quartet in G minor, K478. Dene Olding, violin; Irena Morozov, viola; David Pereira, cello; David Bollard, piano.
Philips 416 000-1 25

Corelli, A. Violin sonata in D, op 5 no 1. Sigiswald Kuijken, violin; Wieland Kuijken, cello; Robert Kohnen, harpsichord.
Accent ACC 8433 11

Mozart, W. Fantasia in D minor, K497 (1782). Daniel Blumenthal, piano.
Move MS 3052 6

Corelli, A. Sonata in B flat, op 5 no 11 (arr.). Frans Bruggen, recorder; Anner Bijlsma, cello; Gustav Leonhardt, harpsichord.
RCA RL 30393 7

Knoxville summer of 1915. Leontyne Price, soprano; New Philharmonia O/Thomas Schippers.
RCA AGL1 5221 16

10.30 CONCERT HALL
The Cleveland Orchestra
Prepared by Bob Goodnow

Borodin, A. (1833-1887). Polovtsian dances.
MFP CFP 4013 11

Debussy, C. (1862-1918). La mer (1904).
Decca SXL 6905 22

Brahms, J. (1833-1897). Symphony no 3 in F, op 90 (1884). Cleveland O/Szell (3 above)
CBS 61924 34

Scriabin, A. (1872-1915). Poem of ecstasy.
Cleveland O/Maazel.
Decca SXL 6905 19

12.00 DISTINGUISHED WOMEN SOLOISTS (1)

Prepared by Sofia Boniecki

Soler, A. (1729-1783). Fandango. Elisabeth Chojnacka, harpsichord.
Erato STU 71163 11

Dohnanyi, E. (1877-1960). Variations on a Nursery song (1913). Cristina Ortiz, piano; New Philharmonia O/Kazuhiro Koizumi.
HMV ASD 3197 25

Widor, C. (1845-1937). Trois nouvelles pieces, op 87 (1934). Jane Parker-Smith, organ.
L'Oiseau-Lyre SOL 352 14

Pierre, G. (1863-1937). Impromptu caprice, op 9. Marisa Robles, harp.
Argo SPA 348 6

Szymanowski, K. (1882-1937). Violin concerto no 1, op 35 (1916). Wanda Wilkomirska, violin; NPO/Witold Rowicki.
Muza SX 2351 24

Granados, E. (1867-1916). Six pieces on Spanish popular songs. Alicia de Larrocha, piano.
Decca 410 288-1 27

Verdi, G. (1813-1901). Aria: Caro nome, from Rigoletto (1851). Joan Sutherland, soprano; Covent Garden Royal Opera House Ch & O/ Francesco Molinari-Pradelli.
Decca SPA 100 6

2.00 MUSIC WEEKLY

2MBS PRODUCTION

A repeat of Sunday's programme of interviews with people in and behind the music.

3.00 COMMEMORATIVE OCCASIONS

Mendelssohn's second symphony was performed at the Queen's Hall opening concert on December 2, 1893, with Frederick Cowen as conductor and Henry Wood as organist.

Mendelssohn, F. (1809-1847). Overture to a Midsummer night's dream, op 21 (1826)
Symphony no 2 in F, op 52, *Hymn of Praise* (1840). Elizabeth Connell, Karita Mattila, sopranos; Hans-Peter Blochwitz, tenor; London SO and CH/Claudio Abbado.
CD DG 415 353-2 (2 above). 74

4.30 A GOTTSCHALK FESTIVAL

Prepared by Bob Goodnow

Gottschalk, L. (1829-1869). Grand scherzo, op 57; Polka in B flat. Leonard Pennario, piano.
Angel RL 32125 7

Grand tarantelle; Symphony no 2. Eugene List, piano; Vienna State Opera O/Igor Buketoff.
Vox TVS 34440 20

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, W. (1756-1791). Quintet in E flat, K452. 24

Beethoven, L. (1770-1827). Quintet, op 11 (1797). Jos van Immerseel, piano; Paul Dombrecht, oboe; Elmar Schnad, clarinet; Pier Dombrecht, horn; Danny Bond, bassoon.
Accent ACC 8538 (2 above) 28

Mahler, G. (1860-1911). Symphony no 4 in G. Kiri Te Kanawa, soprano; Chicago SO/Solti.
Decca 410 188 54

7.00 ROBIN'S NEST OF JAZZ

One hour of mainstream to modern jazz is prepared and presented by Robin Forsaith and tonight Robin will feature the Melbourne group the Ken Schroder Nonet — featuring singer Margaret Morrison and the Mesmeric recording cut in Melbourne in December 1985 *Lush Life*. Some of the tunes *My Shining Hour*, *When the sun comes out*, and the title track *Lush Life*.

8.00 NEW RELEASES

Presented by Ray Bryon

Our weekly survey of the latest from the overseas and local record catalogues. Features both LPs and compact discs.

10.00 BEAUTIFUL BAROQUE

Prepared by John Staats

Gautier, P. (1642-1696). Passacaille Sommeil from Suite in E minor. Quadro Hotteterre.
Telefunken 6.42052 8

Clarke, J. (1674-1707). English suite in D for trumpet and organ. George Kent, organ; Edward Tarr, trumpet.
Nonesuch H 71 356 4

Sammartini, G-B. (1701-1775). Symphony in E flat JC 30. Angelicum O of Milan/Newell Jenkins.
Nonesuch H 71162 11

Telemann, G. (1681-1767). Quartet in D minor. Samuel Baron, flute; Ronald Roseman, oboe; Arthur Weisberg, bassoon; Edward Brewer, harpsichord.
Nonesuch H 71352 16

Handel, G. (1685-1759). Concerto grosso in B, op 3 no 2. Collegium Aureum/Franz Josef Maier.
Harmonia Mundi 1C 151 99 622/23 13

Mozart, W. (1756-1791). Quartet in E, K428/421B. Aban Berg Quartet, Vienna.
Telefunken 6.42348 25

11.30 MUSIC OF CHINA

Vangelis. The Tao of Love. 3
Yin and Yang; 6
Himalaya; 11
Summit. 5
Michel Ripoch violin; Vangelis, synthesizer.
CD Polydor 813 653-2 (all above)



Tuesday 2

1.00 THE RUBBER ROOM

Prepared by Ian Hartley and Marc Dekenzo

Avant-garde studio techniques with a regular state of the art album

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 THE CELESTIAL HARP OF YESTERYEAR

Prepared by Ida Ferson

Blavet, M. (1700-1768). Sonata no 1 'L'Henriette'.

Anon. (16th C). Greensleeves — Theme and variations for flute and harp. Christian Larde, flute; Marie-Claire Jamet, harp.
WRC R 03470 (2 above) 16

Handel, G. (1685-1759) Harp concerto in B flat, op 4 no 6 (1738). Susan Drake, harp; English String O/Boughton.
Nimbus 2139 27

Nadernann, F. (1773-1835). Sonata no 4. 5

Gluck, C. (1714-1787). Scene des Champs-Elysees from Orpheus (1762). Christian Larde, flute; Marie-Claire Jamet, harp.
WRC R 03470 (2 above) 3

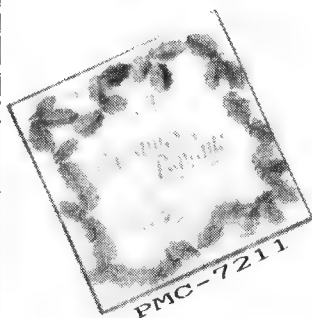
10.00 SAMUEL BARBER'S SUMMER MUSIC

Prepared by Bob Goodnow

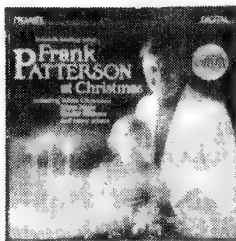
Barber, S. (1910-1981). Summer music for woodwind quintet, op 31. Bergen Quintet.
CD Bis 291 12

Recordings to wrap up your gift list this Christmas

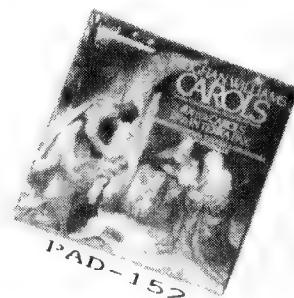
REDUCED FROM \$14.99 to \$7.99 per Lp



PMC-7211



PAD-219



PAD-152

90 MINUTE CASSETTES OF CHRISTMAS CLASSICS

SPLENDOR OF CHRISTMAS: Christmas favorites by Virgil Fox, Royal Philharmonic Orchestra, Tower Brass Bands, Beecham Choral Society CFJ-036

A CHRISTMAS FESTIVAL: Selections celebrating the Joy of Christmas by the Ambrosian Singers, Westminster Brass Ensemble, Royal Philharmonic Orchestra, Beecham Choral Society with organ and chimes CFJ-037

HANDEL: HIGHLIGHTS FROM "MESSIAH": Harwood, Procter, Young, Shirley-Quirk, Royal Philharmonic Orchestra and Chorus/Sir Malcolm Sargent; 90 minutes of the most popular selections from Handel's "Messiah" CFJ-038

NOEL: Christmas favorites including Tchaikovsky Nutcracker Suite; Bach, Jesu, Joy of Man's Desiring; Handel. Selections from Messiah. CFJ-039.

CHRISTMAS IN OLD EUROPE: European carols from Germany, Italy, and Czechoslovakia performed by the Prague Madrigal Singers, Musica Bohemia, Prague Brass Quintet, and the Czech Song Chorus CFJ-040

CAROLS OF CHRISTMAS: Carols of Britten, Vaughan-Williams, Rutter, and Traditional; Plymouth Festival Chorus and Orchestra; American Boychoir CFJ-061.

JESU, JOY OF MAN'S DESIRING AND OTHER BAROQUE CHRISTMAS FAVORITES: Bach, Telemann, Corelli, and others, Collegium Aureum/La Petite Bande CFJ-062.

J.S. BACH: HIGHLIGHTS FROM THE CHRISTMAS ORATORIO: Soloists, Tolzer Boys Choir, Collegium Aureum CFJ-064

CHRISTMAS PANFLUTE AND CHORUS: Holiday favorites played on the Panflute with Chorus CFJ-065.

Lps

CHRISTMAS VIGIL: (Russian Orthodox Church Music) Choir of Russian Orth. Cathedral, London. IKO-12

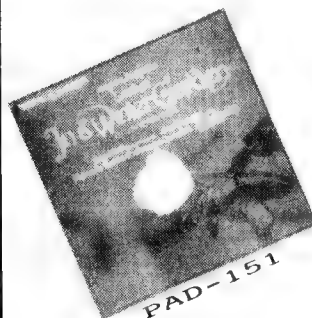
CAROLS FROM DURHAM CATHEDRAL: MVP-800

CHRISTMAS AT NORWICH CATHEDRAL: LPB-748

A CHRISTMAS SEQUENCE: Christmas Songs of the 16th Century. Pro Cantone Antiqua B. Turner PAL-1079

J.S. BACH: CHRISTMAS ORATORIO (HIGHLIGHTS): Coll. Aureum, G. Schmidt-Gaden, Tolzer Boys Choir and Soloists. PAL-L080

J.S. BACH: CHRISTMAS ORATORIO: BWV 248 Coll. Aureum, G. Schmidt-Gaden, Tolzer Boys Choir and soloists 3 Pal 3003 (3 LP Boxed Set)



PAD-151



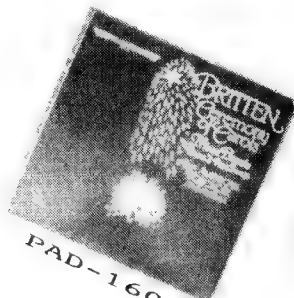
PAD-126



PAD-159



PAD-122



PAD-160

AVANT-GUARD music
PTY. LIMITED

wishes all lovers of fine music
a very Merry Christmas!

Wednesday 3

MIDNIGHT

12.00 SHADES OF BLACK

Prepared and presented by Dave Stewart

A pot-pourri of black-oriented music from now and then and from here and there

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focussing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

3.00 NEW RELEASES

Presented by Ray Byron

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues.

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 BEETHOVEN IN CONCERT

Prepared by Barrie Marchant

- Beethoven, L.** (1770-1827). Romance in F, op 50. Jean-Jacques Kantorow, violin; New Japan PO/Inoue
Denon C37-7005 9
- Piano sonata no 29 in B flat, op 106 (1817-18). Emil Gilels, piano.
CD DG 410 527-2 48
- String quartet in B flat, op 18 no 6. Quartetto Italiano.
Philips 6500 647 27

10.30 CONCERT HALL

Prepared by Ray Byron

- Weber, C-M.** (1786-1826). Symphony no 1 in C, op 19 (1807). London SO/Schoenfelder.
RCA LRL1 5106 24
- Janacek, L.** (1854-1928). Taras Bulba — Rhapsody for orchestra (1918). Czech PO/Anceri.
Supraphon 50380 22
- Rachmaninov, S.** (1873-1943). Piano concerto no 2 in C minor, op 18 (1901). Gary Grafman, piano; New York PO/Bernstein.
CBS GPS 6 34

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

The Count Basie band which played at the Sydney Opera House taped live at the Shimin Kaikan in Hanamatsu City on May 21, 1978 (Live in Japan '78, Pablo Live 2308 246). The lineup included many soloists including the Count at the piano, Danny Turner alto, Eric Dixon tenor and flute, Kenny Hing tenor, and a superb drummer in Butch Miles. A final look at Duke Ellington and his Orchestra from 1942 (*The Indispensable Duke Ellington*, Volumes 7/8, RCA Jazz Tribune NL 89274-2). The eight tracks include two of the Duke's all-time classics, *Mainstem* and *Johnny come lately*.

- Nestico, S.** The heat's on (1978); Freckle face.
Carlton, B. Ja-da.
Ellington-Persons. Things ain't what they used to be. (mono).
Basie-Wood. A bit of this and a bit of that.
Simon-Marks. All of me.
Count Basie and his Orchestra (all above).
Pablo 2308 246
- Ellington, D.** Someone (1942).
Strayhorn, B. My little brown book.
Ellington, D. Mainstem.
Strayhorn, B. Johnny come lately.
Lenke-Drake-McGrawe. Hayfoot, strawfoot.
Ellington, D. I didn't know about you.
Henderson-Ellington, M. A slip of the lip (can sink a ship).
Ellington, D. Sherman shuffle. Duke Ellington and his Orchestra (8 above).
RCA NL 89274-2 (mono).

1.00 WEDNESDAY MATINEE

The Beethoven symphonies (1)

Prepared and presented by Audrey Manning

- Beethoven, L.** (1770-1827). Serenade in D for flute, violin and viola, op 25 (1801). Jacob Berg, flute; Max Rabinovitsj, violin; Darrel Barnes, viola.
Turnabout TVC 37004 24
- Krommer-Kramer, F.** (1759-1831). Partita in B flat for two oboes, two clarinets, two horns and two bassoons IV:24. Members of Collegium Musicum, Prague.
Supraphon 1111 2973 G 14
- Haydn, J.** (1732-1809). String quartet in G, op 77 no 1 (1799). Aeolian String Quartet.
Argo HDNP 60 23
- Boieldieu, F.** (1775-1834). Harp concerto in C (c1800). Marie-Claire Jamet, harp; Paris CO/Kuentz.
Turnabout TV 334 148 22
- Beethoven, L.** Symphony no 1 in C, op 21 (1799-1800). O of the Eighteenth Century/Brueggen.
Philips 416 329-1 28

3.00 COMMEMORATIVE OCCASIONS (1)

Prepared by Pat Bell

- Elgar, E.** (1857-1934). Symphony no 1 in A flat, op 55 (1908). London PO/Thomson.
CD Chandos CHAN 8451 57

4.00 PRO ARTE HOUR

By courtesy of Avan-Guard Music Pty. Ltd.



Prepared and presented by Einir Brunckhorst

Larsen, L. (contemp). In a winter garden: a choral work for Advent. Janis Hardy, mezzo-soprano; Dan Dressen, tenor; Plymouth F Ch&O/Brunelle.
Pro Arte PAD 151 44

Holst, G. (1874-1934). Four carols: A babe is born; Now let us sing; Jesu thou the virgin-born; The saviour of the world is born. Linda Wilcox, soprano; Dan Dressen, tenor; Leroy Lehr, baritone.
Pro Arte PAD 192 10

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

- Harty, H.** (1879-1941). The Derry Air. Pan Hon Lee, violin; Ulster O/Thomson.
Chandos DBR 2001 5
- Vivaldi, A.** (1678-1741). Concerto in G for two mandolins and strings. Andre Saint-Clivier, Christian Schneider, violins; Toulouse CO/Auriacombe.
HMV SOELP 10486 11
- Strauss J.** (1804-1849). Radetzky march. Vienna PO/Willi Boskovsky.
Decca D147 D2 3
- Reznicek, E.** (1860-1945). Overture to Donna Diana. New Zealand SO/Hopkins.
DG DGG2 4
- Lanchbery, J.** (b1923). Mouse waltz from Tales of Beatrix Potter. Royal Opera House O of Covent Garden/Lanchbery.
HMV ESDW 713-1-2 4
- Lloyd-Webber, A.** (b1948). Pie Jesu from Requiem. Sarah Brightman, soprano; Paul Miles-Kingston, treble; Winchester Cathedral Choir; English CO/Maazel.
EMI EA 1481 4
- Trad.** Brian Boru's March. James Galway, flute; Harp Ensemble/Robles.
RCA VRL1 7189 3
- Rossini, G.** (1792-1868). Overture to An Italian Girl in Algiers. Boston Pops O/John Williams.
Philips 6514 186 8
- Chopin, F.** (1810-1849). Three waltzes: no 1 in E flat; no 6 in D flat; no 7 in C sharp minor. Artur Rubinstein, piano.
Time-Life STL*PO1 11
- Torroba, M.** (1891-1982). Gentleman with the plumed hat from Luisa Fernanda. Pilar Lorengar, soprano; Placido Domingo, tenor; French NR O/Navarro.
CBS IM 39210 4
- Coates, E.** (1886-1957). The Merry-makers overture. New Philharmonia O/Adrian Boult.
Lyrita SRCS 107 4
- Puccini, G.** (1858-1924). Nessun dorma from Turandot. Jussi Bjoerling, tenor; Rome Opera House O & Ch/Eric Leinsdorf.
Time-Life STL 569 7
- Steiner, M.** (1888-1971). Suite from film, The Treasure of the Sierra Madre. NPO/Charles Gerhardt.
RCA AGLI 3782 8
- Dvorak, A.** (1841-1904). Carnival overture. London SO/Istvan Kertesz.
Decca VIV 7 9
- Strauss, J.** (1825-1899). Vienna bonbons, op 307. Vienna PO/Maazel.
DG 413 480-1 9

Meyerbeer, G. (1791-1864). Coronation march from *The Prophet*. London SO/Bonyngne. Decca VIV 69

3

7.00 THE JOY-A-JAZZ

Another ride on a blue note

Tonight Joya Jenson features some more of the unforgettable music which was mostly recorded during the classic Blue Note LP period from the mid-1950s to the mid-1960s. Tracks will be heard from the excellent 2-record re-issue, *The Best of Blue Note Volume 2* (Blue Note BLU261051/2 — EMI Records). Selections include *Collard Greens And Black-Eyed Peas* with Bud Powell (piano), George Duvivier (bass), Art Taylor (drums); *Brownie Speaks* with Clifford Brown (trumpet), Lou Donaldson (alto sax), Elmo Hope (piano), Percy Heath (bass) and Philly Joe Jones (drums); *Three O'Clock In The Morning* with Dexter Gordon (tenor sax), Sonny Clark (piano), Butch Warren (bass) and Billy Higgins (drums); *Senor Blues* with Horace Silver (piano), Hank Mobley (tenor sax), Donald Byrd (trumpet), Doug Watkins (bass) and Louis Hayes (drums); *The Rumproller* with Lee Morgan (trumpet), Joe Henderson (tenor sax), Ronnie Mathews (piano), Victor Sproles (bass) and Billy Higgins (drums); *Our Delight* with Tadd Dameron (piano), Fats Navarro (trumpet), Ernie Henry (alto sax), Charlie Rouse (tenor sax), Nelson Boyd (bass) and Shadow Wilson (drums).

8.00 THE GREEK PASSION

Prepared by Joe Neustadt

Martinu, B. (1890-1959). The Greek Passion, an opera in four acts. Libretto by the composer based on the novel 'Christ Crucified' by Nikos Kazantzakis.

MANOLIOS:	John Mitchinson, tenor
KATERINA:	Helen Field, soprano
PRIEST GRIGORIS:	John Tomlinson, bass
KONSTANDIS:	Philip Zoll, tenor
PRIEST FOTIS:	Geoffery Moses, bass
YANNAKOS:	Arthur Davies, tenor
LENIO:	Rita Cullis, soprano
NIKOLIOS:	Catherine Savory, soprano
PANAIT:	Jeffery Lawton, tenor
MICHELIS:	John Harris, tenor
OLD MAN:	David Gwynne, bass
ADONIS:	Jeffrey Lawton, tenor
DESPINO:	Jana Jonasova, soprano
PATRIARCHEAS:	David Gwynne, bass
OLD WOMAN:	Catherine Savory, soprano
LADAS (spoken role):	Micheal Gelliot

Villagers from Lycovrissi; refugees.
Czech P Ch; Brno State PO/Mackerras.
Supraphon 1116 3611/12

150

Synopsis:

Act I. The square in Lykovrissi, a village on the slopes of Mount Sarakina. In the square is a Church with steps leading up to the Cafe Konstandis. It is a sunny Easter Sunday. Mass is over and villagers are leaving the Church; among them are the Elders, the priest Grigoris, a powerful, well-fleshed, domineering man, seeking to bend God to his will, for good or evil; Archon Patriarcheas, hereditary leader of Lykovrissi; spoiled, childlike, living only for pleasures of table and bed, Old Ladas, arch-miser, mean and

cowardly, starving as he gloats over his full coffers, planning to take even more from the poor. The Priest announces that next year Passion of Christ will be staged and the Elders will appoint the actors.

The Priest Grigoris chooses Konstandis, the owner of the cafe to be James, the Apostle of Christ, Yannakos, the sturdy merchant-pedlar Apostle Peter and Katerina, the widow, ripely beautiful, goodhearted, prostitute of the village, comfort for local young males, to be Mary Magdalene. The gentle defenceless shepherd Manolios is chosen to act the role of Christ. Panait, the pedlar, a wild undisciplined man crazed by lust, hating all, revengeful, despite all his protests is to act Judas. Lenio, Manolios' fiancée enters but when she approaches her beloved he turns away from her to avoid temptation.

A sound of choral singing is heard far away, it is getting dark, Lenio and Manolios watch in silence the violet peaks of Mount Sarakina turn to blue. The apostles and villagers return and the distant voices become clearer, chanting a Psalm.

A chorus of refugees from a nearby village enter the square. Church bells begin to ring. At the head of the procession is Priest Fotis, leader of magnificent strength and wisdom, the firm rock to which all turn, carrying the Gospel. Others carry icons, banners, with a cross of St George, heavy bundles and tools. Their village has been plundered and ravished by the Turks and the survivors are now pleading for help and they ask for some land to enable them to establish a new settlement. They find very little sympathy from the greedy Elders who offer no time or help to their starving neighbours. An exhausted young woman Despino sinks to the ground. Priest Grigoris demands to know what sin the hungry refugees have committed to fall into such disfavour with the God.

Despino collapses and dies. "Cholera!" Priest Grigoris shouts and the villagers withdraw in fear. Only Katerina comes forward and throws her shawl into the blanket which was spread out to receive alms. Manolios advises the refugees to settle in the mountains, where there is water and game. They walk off in the direction of the Mount Sarakina.

Act II. Scene 1. Outside Yannakos' little house. Nearby is his donkey. Opposite stands the house and garden of Katerina. In the background Mount Sarakina. Yannakos lavishes all his love on the donkey and as the curtain rises he is having a one-sided conversation with the beast. He exchanges a few words with the warm hearted Katerina while the older miser Ladas is impatiently waiting to talk to him.

After Katerina departs Ladas convinces the simple Yannakos to go and visit the destitute, hungry refugees, who now live on the Mount Sarakina, and exchange basic food for their jewellery and other precious objects which they saved from the Turks and carried with them. Yannakos, reluctant at first, finally agrees to share the treasures with Ladas and looks forward to a more affluent way of life.

Scene 2. Outside the village at the Spring of St Basil. It is noon and Manolios is drawing

water. Katerina reproaches Manolios for haunting her in her sleep while thinking of her. Manolios denies this and expresses his feeling of pity for her. He now departs for the mountains.

Scene 3. A desolate spot on Mount Sarakina where Priest Fotis and his people found temporary home. They are planning to build a new village for themselves.

Yannakos enters unnoticed and asks himself "With what are they going to build? They must be mad! Starving, and they still talk of building."

The old man jumps into a pit, and asks to be buried in the foundations of the new village for the sake of posterity. Yannakos can no longer keep his silence, comes out sobbing and tells Priest Fotis about his and Ladas' intentions and asks forgiveness. The Priest forgives him and recalls a dream he had last night about how St George placed a tiny village into his palm asking Priest Fotis to plant it.

Act III Scene 1. Manolios' hut on Mount Panagia. It is evening and Manolios is wrapped in a blanket. He asks his young help Nikolios to play on his pipe, but soon loses his patience and abruptly stops him. He hears the voice of Lenio who is demanding to know when they are going to marry. Then the image changes to Priest Grigoris who reminds him of his obligations to his role of Christ. Katerina also appears and claims that Manolios robs her of her sleep. Yannakos accuses him of pretence to be Christ and think only of marriage. They all appear in turn in a dream. Last of all a woman dressed in black bends over Manolios and when he tries to touch her she bursts out into a mocking laughter, when she removes her veil it is Katerina. All vanish, Manolios wakes and sees his fiancée Lenio enter his hut. She asks why he looks at her as if she was a ghost. She reminds him that she is his betrothed, Lenio, and she can find another, better than he is. As she leaves Manolios tries to follow her. He has to go now to the village and departs. Nikolios picks up his pipe and starts playing. Lenio returns to the sound of the instrument, Nikolios drops his pipe, rushes toward her and throws her to the ground.

Scene 2. A little room in Katerina's home. It is dark. Katerina sits by the window. Manolios comes to visit her. Ecstatically she welcomes him, tells him how she thinks of him day and night and how he is her only salvation. Manolios replies he only came to tell her never to call him or think of him in future. To help him and forget him.

As he departs after calling her "Sister" Katerina calls out to him to go and she will for ever wait for him.

Scene 3. The road leading to Sarakina. It is a bright sunny day. Yannakos is eating. Katerina enters carrying a heavy bundle and leading a sheep and a goat. Greeting Yannakos, tells him that since she was chosen to act Mary Magdalene she is taking her possessions and will present them to the hungry refugees. In the distance the voice of Manolios is heard, preaching.

Priest Grigoris approaches and claims that Manolios has cast an evil eye on their prosperous village. Other Elders agree with

him that Manolios is dangerous and while he does not own land himself, he preaches "We are all brothers" and claims that Christ has put these ideas into his head. As Manolios comes, preaching, an old woman exclaims that this could not be the shepherd, this could only be Christ coming down on earth to save souls of the sinners. Nikolios remarks that Lenio is going to be his bride and Manolios, without any anger, accepts the situation and joins his companions. As it is getting dark Katerina feels the presence of mysterious, divine being. Yannakos calls out: "Who is there? Who is there?"

Act IV. The village square and Church.

The villagers are celebrating the wedding of Lenio and Nikolios. Priest Grigoris interrupts the happy scene and warns them against the preaching of Manolios. "When a sheep has a disease, we must drive it out of the fold, so that others should not be contaminated." He pronounces Manolios excommunicated, turning the peasants into an angry mob. Manolios comes out of the Church and delivers a beautiful monologue about how unworthy of his task to impersonate Christ he is. No matter how honestly he tried, his mind was occupied with Satan-Katerina and after being on the cross he would go home to Lenio waiting for him. It's all lies! A man is subjected to constant tests, and fails. The agonies he has endured and the peace he at last found.

From far away voices can be heard, the refugees from Sarakina calling for Manolios. The shepherd can no longer restrain himself and speaks for the refugees whose children are dying of hunger for which he demands an account even from God. The people from Sarakina are on their way to the village to take by force what they need. Urged by Priest Grigoris, the villagers rise against Manolios. The angered mob, headed by Judas - Panait hurl themselves at the shepherd and brutally kill him. Priest Fotis and his people enter and kneel around the corpse. Appalled at what they did all ask for mercy from the Lord and stand up in prayer. Priest Fotis tells his people that it is time to continue their march in search of a new home. They slowly depart. The curtain falls as the chorus sings "Kyrie eleison. Christe eleison. Amen!"

10.30 A BENNELONG WIND SERENADE

2MBS-FM PRODUCTION

Strauss, R. (1864-1949). Serenade no 1 for two flutes, oboes, clarinets, four horns, two bassoons and bass, op 7 (1880).

Mozart, W. (1756-1791). Serenade no 10 in B flat K361 *Grand Partita* (1783). Bennelong Wind and Brass Ensemble (both above)
2MBS-FM recording

11.30 THE MAGIC BOW

Prepared by Barrie Marchant

Toselli, E. (1833-1926). Serenata, op 6. John Georgiadis, violin; Susan Georgiadis, piano. CBS SBR 235917 4

Schumann, R. (1810-1856). Traumerei op 15 no 7. 3

Mozart, W. (1756-1791). Rondo arr. Kreisler. Arthur Grumiaux, violin; Istvan Hajdu, piano (2 above) 7
Philips 6599 372

Kreisler, F. (1875-1962). Praeludium and Allegro. John Georgiadis, violin; Susan Georgiadis, piano. 6
CBS SBR 235917

Thursday 4

12.00 MIDNIGHT

STOPS/GAPS/MEASURES

Prepared by Rik Rue and Shane Fahey
A programme spanning a wide area of music and sounds from regional environmental works, text, experimentation in sound, and local and international new musics.

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 THE BOSTON SYMPHONY

Prepared by Bob Goodnow

Strauss, R. (1864-1949). Till Eulenspiegel's lustige Streiche, op 28 (1895). 10
Time-Life STL 558

Beethoven, L. (1770-1827). Violin concerto in D, op 61. Jascha Heifetz, violin. 38
Time-Life STL 546

Debussy, C. (1862-1918). Le Martyre de St Sebastien (1911). 29
Time-Life STL 548

Strauss, R. Die zweite Brautnacht from Die Aegyptische Helena, op 75 (1924). 5
Time-Life STL 558

Boston SO/Munch (all above).

10.30 CONCERT HALL

Prepared by Ruth Warren

Beethoven, L. (1770-1827). Egmont overture (1810). Dresden State O/Boehm. 9
DG 2535 135

Mozart, W. (1756-1791). Horn concerto no 4 in E, K495 (1786). Mason Jones, horn; Philadelphia O/Ormandy. 16
CBS GM 531

Schubert, F. (1797-1828). 13 original dances D365 (1821). Peter Serkin, piano. 13
Pro-Arte PAD 168

Weber, C-M. (1786-1826). Clarinet concerto in E, op 74 (1811). Janet Hilton, clarinet; City of Birmingham SO/Jarvi. 22
Chandos ABRD 1058

Haydn, J. (1732-1809). Symphony no 44 in E minor *Mourning* (1771). London PO/Pritchard. 22
EMI CFP 40021

12.00 WOMEN'S WORK

Prepared by Bob Goodnow

Beach, A. (1867-1944). Piano quintet in F sharp minor, op 67. Mary Louise Boehm, piano; Kees Kooper, Alvin Rogers, violins; Richard Maximoff, viola; Fred Sherry, cello. 25
Turnabout TV S34556

Carreno, T. (1853-1917). Quartet in B minor. Macalester Quartet. 23
Vox SVBX 5112

Boulanger, L. (1893-1918). Nocturne. 3

Hoover, K. (b1937). On the betrothal of Princess Isabelle of France aged 6. Katherine Hoover, flute; Virginia Eskin, piano. 3
Leonarda LPI 104 (2 above)

1.00 LILI BOULANGER

Prepared by Bob Goodnow

Boulanger, L. (1893-1918). D'un matin de printemps. Barry Griffiths, violin; Keith Harvey, cello; Eric Parkin, piano. 5
Unicorn DKP 9021

Songs 1-5. Kristine Ciesinski, soprano; Ted Taylor, piano. 11
Leonarda LPI 118

D'un soir triste. Eric Parkin, piano; Barry Griffiths, violin; Keith Harvey, cello. 11
Unicorn DKP 9021

Songs 6-10. Kristine Ciesinski, soprano; Ted Taylor, piano. 13
Leonarda LPI 118

D'un vieux jardin; D'un jardin clair. Eric Parkin, piano. 5
Unicorn DKP 9021

D'un matin. Katherine Hoover, flute; Virginia Eskin, piano. 8
Leonarda LPI 104

Nocturne. Barry Griffiths, violin; Eric Parkin, piano. 3
Unicorn DKP 9021

2.00 THE GREAT NINTH SYMPHONY

By courtesy of Polygram Records Pty. Ltd.



Bruckner, A. (1824-1896). Symphony no 9 in D minor (1894). Chicago SO/Solti. 61
CD Decca 417 295-2

Te Deum in C (1881). Vienna PO/Karajan. 26
CD DG 410 521-2

3.30 THE MAGIC BOW

Prepared by Barrie Marchant

Brahms, J. (1833-1897). Hungarian dance no 17 (arr Kreisler). Ida Haendel, violin; Alfred Holocek, piano. 4
Supraphon SUAST 50465

Debussy, C. (1862-1918). Golliwogs cakewalk; Girl with the flaxen hair. Jascha Heifetz, violin; Brooks Smith, piano. 5
RCA LSC 3256

Sarasate, P. (1844-1908). Zigeunerweisen. Ida Haendel, violin; Alfred Holocek, piano. 8
Supraphon SUA ST 50465

Prokofiev, S. (1891-1953). March from love of three oranges. Jascha Heifetz, violin; Brooks Smith, piano. 1
RCA LSC 3256

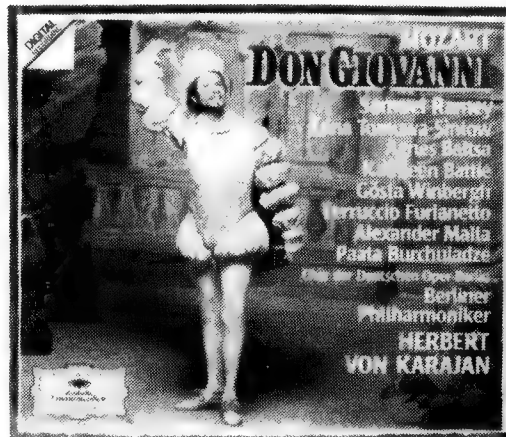
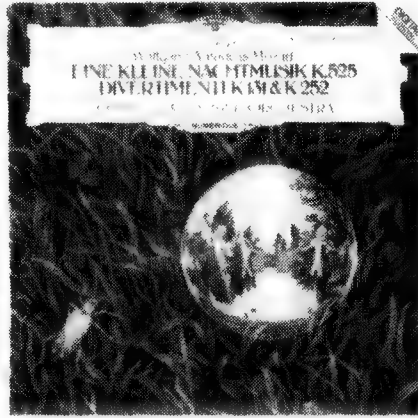
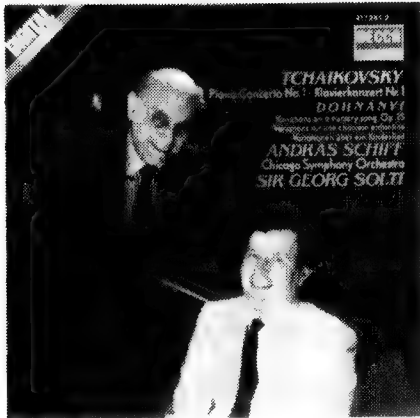
Wieniawski, H. (1835-1880). Scherzo-Tarantella. Ida Haendel, violin; Alfred Holocek, piano. 5
Supraphon SUA ST 50465

4.00 MIKIS THEODORAKIS

Theodorakis, M. (b1925). Songs from Zatoura. Christina Cuenne, vocal. Imperial SCO64-24150.

Various songs. Maria Farandouri, vocal; John Williams, guitar. CBS SBR 235 465

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5.00 SOUNDS DELIGHTFUL

Beethoven

Prepared and presented by Ann Ramsay

Beethoven, L. (1770-1827). Symphony no 1 in C, op 21 (1799-1800). Vienna PO/Bernstein. DG 410 836-1 27

Violin sonata no 9 in A, *Kreutzer* (1802-03). Itzhak Perlman, violin; Vladimir Ashkenazy, piano. Decca SXL 6990 37

Piano concerto no 5 in E flat, op 73 *Emperor* (1809). Alfred Brendel, piano; London PO/Haitink. Philips 412 917-1 39

Romance no 1 in G for violin and orchestra, op 40 (1803). Josef Suk, violin; Academy of St Martin in the Fields/Marriner. HMV/WRC S 5666 7

7.00 BOUNDLESS BASS

Dave Holland

Dave Holland is a versatile bass player who has pushed the boundaries for the instrument forward. In this programme we'll hear him solo, with duo bassist Barre Philips, with guitarist Derek Bailey and with guitarist John Abercrombie with drummer Jack DeJohnette.

8.00 JOHN COLBORNE-VEEL

From blues to ballet

John Colborne-Veel is a Sydney composer and musician who is working through a broad range of styles. Although originally better known as a jazz trombonist who worked with such major figures as Ray Price and Graeme Bell, over the last few years he has attracted attention and growing acclaim as a composer of jazz works and within the more conventional European tradition. His career is reviewed in a feature article in this month's guide, and this programme presents a range of his work. It includes a number of his jazz compositions, sections of the Jazz Suite *Toad Hall*, recent compositions and arrangements for Chilean singer Angelique Oporto, extracts from his string quartet based on his ballet *Tiger Jim*, and sections of his Jazz Mass: *St Mary — A Festival Mass with Jazz Soloists*. This last was performed at this year's Manly Jazz Festival, and has recently been released on a commercial recording.

9.00 SING JOYFULLY

CONCERT RECORDED BY 2MBS-FM

Byrd, W. (1543-1623). Sing joyfully unto God.

Gibbons, O. (1583-1625). O Lord, increase my faith.

Tallis, T. (c1505-1585). The lamentation of Jeremiah, part 1.

Vivaldi-Bach. Concerto in D minor, BWV596. Peter Bray, organ.

Purcell, H. (1659-1695). O sing unto the Lord.

Bach, J.S. (1685-1750). Toccata and fugue in F, BWV540. Peter Bray, organ.

Bennett, R. (b1936). Verses.

Britten, B. (1913-1976). Rejoice in the lamb, op 30.

Taverner Consort; Susan Briedis, director (all above).

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustart

Youmans, V. (1898-1946). Without a song. Giorgio Tossi, baritone; Unnamed orchestra. Legendary Recordings LR 142-5 4

Anderson, L. The penny-whistle song. Leroy Anderson and his Orchestra. MCA COP/S 4599 5

Verdi, G. (1813-1901). Quando le sere al placido from Luisa Miller. Gianni Raimondi, tenor; O of Milan R and T/Simonetto. Fonit Cetra LMR 5007 6

Simpson-Graham. Love will find a way from Maid of the mountains. Gladys Moncrieff, soprano; Unnamed orchestra. Columbia DRUM 8179 (mono) 5

Stolz, R. (1880-1975). Three hearts in three quarter time. Die Hoch und Deutschmeister Band/Winter. Marcato 30450 1 4

Puccini, G. (1858-1924). Lovely maid in the moonlight from La Boheme. Jussi Bjoerling, tenor; Hjoridis Schumberg, soprano; Orchestra/Grevillius. WRC R 03668 (mono) 5

Lanner, J. Steam Waltz. Vienna CO/Angerer. Intercord INT 180 878 12

I have ordered a basket of flowers for you. Comedy Harmonists. Odeon 1C 148 31 469M 4

Trad. In the wood and on the heath, in a cool place. Richard Tauber, tenor; Mischa Spoliansky, piano. Parlophone PMEO 9432 4

Shenerev, G. Country waltz and quadrille. Anatoli Belyaev, accordion. Melodiya C20 17689-90 2

Russian song. Zabit Tebia; Peter Lestchenko; Unnamed orchestra. WRC 3035 3

11.00 CANNIBALE

20th century classical/electronic musics, tape c(ut)illage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio... Program 1 of ...

THINGS WILL BE LOUDER TOMORROW

A series of three one-hour programs exploring the relationship between the dominant aspects of the world soundscape and music: how the dynamics of the world soundscape become the dynamism of music. These programs will trace the evolution of the world soundscape, pinpointing the ascendancy of new dominant characteristics and demonstrating their relationship with the vocabulary of music from avant-garde to popular.

Prepared and presented by Chris Wade

Friday 5

12.00 MIDNIGHT

A STRICTLY CHEMICAL POINT OF VIEW

Selections of music and dialogue from various outsiders. Society's misunderstood members.

Recorded live and in constructed chaotic environments. To absorb human nature from domestic receiving points.

1.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

'Musique fantastique!' Don't be lost in space. Come with us through a filmic time tunnel from the paranoid 50s to the 50th century, from the 4th dimension to the final frontier, from the inner mind to the outer limits...!

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 GALLIC CONCERT

Prepared by Audrey Manning

Franck, C. (1822-1890). The Breezes (1876). Concertgebouw O Amsterdam/Otterloo. Philips 6566 008 9

Saint-Saens, C. (1835-1921). Henry VIII ballet-divertissement (1883). R Luxembourg O/Froment. Vox Turnabout QTSV 34600 16

Carnival of the animals (1886). Joseph Villa, Patricia Prattis Jennings, pianos; Anne Martindale Williams, cello; Pittsburgh SO/Previn. CD Philips 400 016-2 21

Franck, C. Symphony in D minor (1886-88). Concertgebouw O Amsterdam/Otterloo. Philips 6566 008 37

10.30 THE BUDAPEST TRIO AT THE 10TH SYDNEY FESTIVAL

CONCERT RECORDED BY 2MBS-FM

Beethoven, L. (1770-1827). Trio in C minor, op 1 no 3 (1794-95).

Brahms, J. (1833-1897). Trio in C minor, op 101 (1886). Budapest Trio (2 above). 2MBS-FM recording

12.00 A MIDSUMMER NIGHT'S DREAM

Prepared and presented by Earle King

Berlioz, H. (1803-1869). Les nuits d'ete (1840-41). Kiri Te Kanawa, soprano; Paris O/Barenboim. CD DG 410966-2 29

Debussy, C. (1862-1918). Nocturnes (1897-99). Women of the Berkshire F Ch; Boston SO/Pierre Monteux. FMRS 31 ' 23

Mendelssohn, F. (1809-1847). A midsummer night's dream — complete incidental music (1826-43). Lillian Watson, soprano; Delia Wallis, mezzo-soprano; Finchley Children's Music Group; London SO/Previn. CD EMI C747163-2 57

2.00 CHORAL SYMPHONIES

Prepared and presented by Ray Byron

Mendelssohn, F. (1809-1847). Symphony no 2 in B flat, op 52 *Hymn of Praise* (1840). Edith Mathis, Lieselotte Rebmann, sopranos; Werner Holweg, tenor; Chorus of German Opera, Berlin; Berlin PO/Karajan. DG 2740 128 69

Franck, C. (1822-1890). Psyche, symphonic poem for chorus and orchestra (1888). Czech P Ch; Prague SO/Fournet. Supraphon SUAST 50674 43

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4.00 A TRIBUTE TO BENJAMIN BRITTEN

Prepared by Pat Bell

Britten, B. (1913-1976). Men of good will (1947). Minnesota O/Neville Marriner. HMV ASD 143628 1 8
Variations on a theme of Frank Bridge, op 10 (1937). English String O/William Boughton. CD Nimbus NIM 5025 25

Courtly dances from Gloriana, op 53 (1953). Julian Bream Consort. RCA VL 89030 10

Four sea interludes from *Peter Grimes*, op 33a (1944-45). Philharmonia O/Giulini. HMV SXLP 30240 17

Mozart, W. (1756-1791). Piano concerto no 27 in B flat, K595 (1791). Clifford Curzon, piano; English CO/Britten. CD Philips 416 154-2 32

6.00 THE FOUR SEASONS

Prepared and presented by Nicole Aristidis

Vivaldi, A. (1678-1741). The Four Seasons. Alan Loveday, violin; Simon Preston, organ and harpsichord continuo; Academy of St Martin in the Fields/Marriner. Argo ZRGA 654 41

Albinoni, T. (1671-1750). Concerto a 5 in D minor, op 9, no 2 (1722). Maurice Andre, trumpet; Jacques Chambon, oboe; Georg-Friedrich Hendel, violin; Saar RCO/Ristenpart. Erato ST 4285 12

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz; whether it be soloist or band, composition or arrangement. Tonight we end this series of programmes of extended works by, or featuring, jazz performers, with the two composers that commenced the series. First we hear the remainder of the *Afro-American Sketches* by Oliver Nelson, which traced the evolution of jazz from its African and southern United States origins. The remaining sketches are... There's a yearnin'... Going up North... Disillusioned... and Freedom dance.

Secondly we complete the musical interpretation of *The Planets* by Australian jazz composer/instrumentalist Brian Brown, with his impressions of Neptune — the mystic... Venus — the evening star... Space walk... Mercury — the winged messenger... Mars — the red planet... and finally, Southern cross.

8.00 THE IMMORTAL TOUCH

Prepared and presented by Max Keogh

A repeat of a 1975 birthday tribute to Australian composer Raymond Hanson to mark the tenth anniversary of his death

Hanson, R. (1913-1976). Five portraits, op 23 (1948). Raymond Hanson, piano. ABC recording

Piano sonata, op 12 (1940). Igor Hmelnitsky, piano. M7 Records MLF 196

String quartet (1967). Sydney String Quartet. ABC recording

The Immortal touch, op 35 — excerpts (1952). Rita Baldachino, soprano; Warren Russell, bass-baritone; Combined NSW State Conservatorium Ch&O/Richard Gill. 2MBS recording

10.00 MUSICKE OF SUNDRIE KINDES

Heinrich Schuetz — *The Venetian Influence*

Schuetz, H. (1585-1672). O Primavera (1611); Alma Aflitta. Concerto Vocale. CD Harmonia Mundi HMC 901162 7

Gabrieli, G. (1557-1612). Canzona in Echo a 12 (1608). Chamber Harmony of Paris and O/ Florian Holland, director. Arion ARN 90612 4

Magnificat a 14 (1615). Taverner Choir; London Cornett & Sackbut Ensemble, Andrew Parrott, director. L'Oiseau-Lyre DSLO 537 6

Schuetz, H. Buccinate in Neomenia Tuba (1629); In te Domine, speravi (1629). Soloists and the Squeeboutiers de Toulouse. CD Erato ECD 88150 9

Rossi, S. (c1570-c1630). Sonata in dialogo detta la viene (1623). Alarius Ensemble, Brussels. Telefunken 4.42095 5

Monteverdi, C. (1567-1643). Laudate Dominum primo (1640). Lausanne Vocal & Instrumental Ensemble, Michel Corboz, director. Erato/WRC S 6360-7 5

Schuetz, H. Anima mea liquefacta: Adjuvo vos, filiae Jerusalem (1629); In venerunt me custodes civitatis. Soloists and the Squeeboutiers de Toulouse. CD Erato ECD 88150

11.00 MUSIC AMONGST FRIENDS

Pachelbel, J. (1635-1706). Suite in G. Musica Antiqua, Cologne. Archiv 2723 078 10

Tartini, G. (1692-1770). Sonata in G minor, *Devil's Trill* (1713). Pierre Amoyal, violin; Susan Moses, cello; Eduardo Farina, harpsichord. Erato STU 71023/24 16

Telemann, G. (1681-1767). Solo in C, from *Essercizii musici* (c1740). Bradford Tracy, harpsichord. Harmonia Mundi 1C 065 99788 20



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ANDRÉ Maurice

Trompette et Orgue :

BACH :

Choral "Jésus, que ma joie demeure"

ALBINONI : Sonates en ré, en fa

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Saturday 6

12.00 MIDNIGHT

ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes.

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reiser

A varied programme of classical music for relaxed weekend listening.

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 CHOICE FOR TODAY

Prepared by Sidia Lorence

Schubert, F. (1797-1828). Symphony no 2 in B, D125 (1814-18). Cologne RSO/Wand. Electrola 1C 065 99 772 29

Beethoven, L. (1770-1827). Sonata in C sharp minor, op 27 no 2 *Moonlight*. Vladimir Horowitz, piano. CBS CBR 2355 97 16

Schumann, R. (1810-1856). Song cycle: Woman's life and love, op 42. Kathleen Ferrier, contralto; John Newmark, piano. Decca ACL 307 (mono) 19

Dvorak, A. (1841-1904). Piano concerto in G minor, op 33 (1876). Sviatoslav Richter, piano; Bavarian State O/Kleiber. HMV ASD 3371 39

Debussy, C. (1862-1918). Sonata for violin and piano. David Nadien, violin; David Hancock, piano. Monitor MCS 2017 11

12.00 WHAT'S NEW ON RECORD

Prepared and presented by Lachlan Benson

A look, often briefly, at new records from here and overseas, compact discs, and occasional re-releases of great conductors and performers

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

JAZZ FROM GERMANY; PART 1: BOOGIE AND BRASS

The first of a five-part series of programmes recorded by the Voice of Germany. Today's presentation features the work of the aptly named pianist Axel Zwingenburger, born Hamburg 1955. Zwingenburger is a famous local exponent of boogie piano and has performed with numerous visiting celebrities including Lionel Hampton, Arnett Cobb, Sippie Wallace, Big Joe Turner. In 1979 he

won the German Recording Industry Award. Today he is heard with colleagues Remer von Essen on clarinet, veteran trumpeter Oscar Klein, and Zwingenburger's brother Thorsten on drums.

3.00 MUSICA VIVA

Graeme Skinner presents music by artists currently visiting or touring in Australia for Musica Viva in 1986.

4.00 CONTEMPORARIES

Prepared by Ruth Warren

Mendelssohn, F. (1809-1847). Midsummer night's dream overture (1826). CBS GM 520 9

Chopin, F. (1810-1849). Piano concerto no 2 in F minor (1829). Artur Rubinstein, piano; Philadelphia O/Ormandy (2 above). RCA LSC 3055 32

Liszt, F. (1811-1886). Faust symphony (1854). Alexander Young, tenor; Beecham Choral Society; Royal PO/Beecham. HMV SCDW 3022 70

5.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 SATURDAY NIGHT LIVE

LIVE FROM 2MBS-FM

Leading Sydney flautist Michael Scott will give a recital with soprano Elaine Blighton and accompanist Helen Osborne. You are welcome to join us in Studio C and enjoy the thrill of a live broadcast. Be there by 7.45 pm and bring a bottle for the convivialities afterwards!

11.00 MENDELSSOHN CHAMBER MUSIC

Prepared by Rosemary Catts

Mendelssohn, F. (1809-1847). Songs without words, op 85. Rena Kyriakou, piano. Vox/WRC S 5785/7 14

Violin sonata in F. Alberto Lysy, violin; Edith Fischer, piano. Claves LP 30 376 21

String quartet in F minor, op 80. Melos Quartet. DG 2740 267 24

Sunday 7

12.00 MIDNIGHT

ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes.

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Ray Byron

A varied programme of classical music for relaxed weekend listening.

9.00 TOP ARTISTS ON COMPACT DISC

Prepared by Sofia Boniecki

Rachmaninov, S. (1873-1943). The Isle of the Dead, op 29 (1909). Concertgebouw O/Ashkenazy. CD Decca 410 124-2 21

Saint-Saens, C. (1835-1921). Violin sonata no 1 in D minor (1885). Pinchas Zukerman, violin; Marc Neikrug, piano. CD Philips 416 157-2 23

Bruckner, A. (1824-1896). Symphony no 4 in E flat, *Romantic* (1874). Chicago SO/Solti. CD Decca 410 550-2 63

Mendelssohn, F. (1809-1847). Prelude and fugue in D minor (1837). Marie-Claire Alain, organ. CD Erato ECD 88112 8

11.00 FROM THE BAROQUE AND CLASSICAL

Prepared by John Staats

Telemann, G. (1681-1767). Sonata for recorder, violin and basso continuo. Quadro Hotteterre. Telefunken 6.42052 9

Sammartini, G.-B. (1701-1775). Symphony in A, JC73. Nonesuch H 71162 7

Brunetti, G. (1740-1808). Symphony no 23 in F. Angelicum O of Milan/Jenkins. (2 above). Nonesuch H 71156 22

Haydn, J. (1732-1809). String quartet in E flat Hob.III:64 (1790). Kreuzberger String Quartet. Telefunken 6.42501 17

12.00 THE JAZZ MASTERS

The Washboard Rhythm Kings: Part 3, 1932-1935

Prepared and presented by Alex Craig

See *The Jazz Masters* note for noon of the 23rd, which also covers this programme. **Fried.** Fire (1932). The Washboard Rhythm Kings. RCA 430.700. 3

Lewis, Young, Akst. Dinah (1933). **Kahn, Erdman, Mares, Schoebel.** Nobody's sweetheart (1933). The Washboard Rhythm Kings. RCA LPM 10021 6

Unidentified. Dog and cat (1933). **Unidentified.** Old man blues (1933). Washboard Rhythm Boys. 7

Historical HLP 24 **Various** (1934-35). Georgia Washboard Stompers. Gardenia G.W.S. 4012. 31

Shilkret, Austin. Lonesome road (1935). Washboard Serenaders. Parlo-phone A 6048 3

1.00 THE FLUTE SOCIETY PROGRAMME

A concert of birdsong

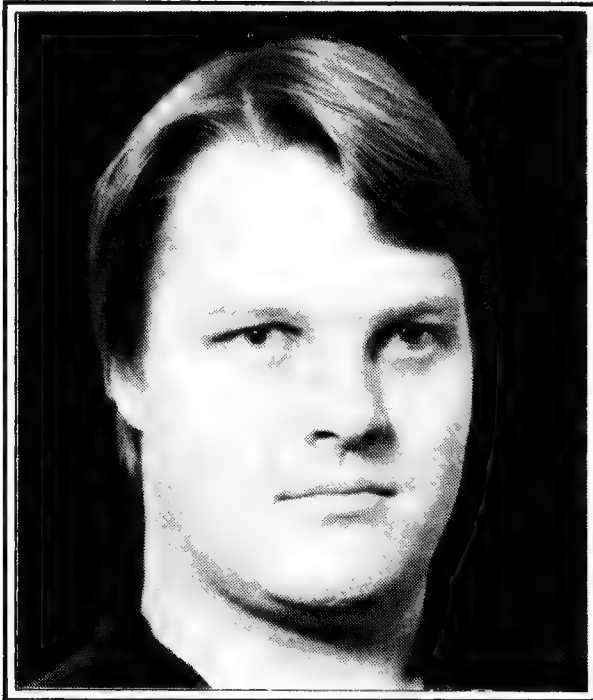
CONCERT RECORDED BY 2MBS-FM

Butterley, N. (b1935). The white-throated warbler (1965). Christine Draeger, piccolo. **Yoshimatsu, T.** Digital bird suite (1984). Anthony Fogg, piano (2 above). 2

Maxwell Davies, P. (b1934). The kestrel paced round the sun (1972). 19

An Evening of Bel Canto

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BRISBANE MAYNE HALL. Saturday February 7th 1987 at 8 pm.

Bookings — TICKETWORLD ON THE MALL, 211 Queen Street, Brisbane (07) 265 8555

SYDNEY TOWN HALL. Sunday February 8th 1987 at 8 pm. Bookings — BASS (02) 266 4800

MELBOURNE DALLAS BROOKS HALL. Saturday February 14th 1987 at 8 pm. Bookings — BASS (03) 11500

ADELAIDE TOWN HALL. Sunday February 15th 1987 at 8 pm

Bookings — FESTIVAL THEATRE BOX OFFICE and BASS outlets (08) 213 4788

Tickets \$16.50. Students, Senior Citizens and Equity \$12.50

Included in the programme will be famous tenor - baritone duets from 'Pearlfishers' and 'Boheme'.
The artists will sing other favourite duets and the quartette from 'Rigoletto'.

AND OF COURSE FAVOURITE SWEDISH BALLADS

Messiaen, O. (b1908). *Le merle noir* (1952). Christine Draeger, flute (3 above); Anthony Fogg, piano.

Joseph, D. *Through tropical stars* (1978). Christine Draeger, piccolo, flute, alto flute; Susan Hackett, flute.

Popp, W. *Birdsong*, op 324. Christine Draeger, flute; Anthony Fogg, piano.

2MBS-FM recording

2.00 PHILHARMONIA IN CONCERT

A series of programmes in which we hear performances from the subscription concerts of The Sydney Philharmonia Society

de Victoria, T. (1548-1611). *Motet and Mass: O magnum mysterium* (1592). Sydney Philharmonia Motet Choir/Seymour. 23

Corelli, A. (1653-1713). *Concerto grosso*, op 6 no 8 *Christmas*. Australian CO/Clements. 14

Hassler, H. (1564-1612). *Dixit Maria*

Marenzio, L. (1553-1599). *Hodie Christus natus est*.

Byrd, W. (1543-1623). *O magnum mysterium*.

Prætorius, M. (1571-1621). *Omnis mundus jucundetur*. Sydney Philharmonia Motet Choir/Seymour. 11

Vaughan Williams, R. (1872-1958). *Folksongs of the four seasons*, Part 4 *Winter* (1950). Female Voices of the Sydney Philharmonia Motet Choir; David Miller, piano; Peter Seymour, conductor. 14

Schuetz, H. (1585-1672). *The Christmas story* (1660). Richard Barnard, EVANGELIST; Romola Tyrell, ANGEL; Stephen Bennett, HEROD; Sydney Philharmonia Motet Choir; Australian CO/Seymour. 37
SPS recordings

4.00 PIANO WORKS OF BEETHOVEN

Prepared by Ruth Warren

Beethoven, L. (1770-1827). *Diabelli variations*, op 120 (1819-23). Rudolf Buchbinder, piano. Telefunken 2768 50

Rondo a capriccio in G, op 129 (1825-26) Alfred Brendel, piano. 6
Turnabout TV 334 162

5.00 EVENSONG FOR THE SECOND SUNDAY IN ADVENT

Prepared and presented by Ann Ramsay

Various. Hymns: Praise my soul, the King of Heaven; O Thou who camest from above; Blessed City, Heavenly Salem; All my hope on God is founded; Come down O love divine. Paul Trepte, organ; Worcester Cathedral Choir and Festival Ch Society/Hunt. 15
Abbey MVP 808

Balfour Gardiner, H. (1877-1950). *Evening hymn*. 6

Byrd, W. (1543-1623). *Teach me O Lord*. 4

Rossini, G. (1792-1868). *Gratias agimustibi*. 6

Bach, J.S. (1685-1750). *Jesus is the brightest Light*. 2

Gibbons, O. (1583-1625). *Almighty God, who by Thy Son Jesus Christ*. Ian Lyon, treble; Adrian Culshaw, Richard Stevens, altos; John New, tenor; Simon Deller, Rowland Sidwell, baritones; Philip Moore, organ; Guildford Cathedral Choir/Moore. 4
Abbey LPB 771

Various. Carols: A Tender Shoot; The Angel Gabriel; While shepherds watched their flocks; Shepherds in the field abiding; Ding Dong! Merrily on High. Choir of Seaford College Chapel/Hill. 13
Abbey LPB 825

Bach, J.S. *Jesu, Joy of man's desiring*. Aled Jones, soprano. 3
10 AJ 2

6.00 POSTLUDE

For the Second Sunday in Advent

Prepared and presented by Ann Ramsay

Bach, J.S. (1685-1750). *Wachet Auf, Ruft uns die Stimme*, BWV140 Cantata for XXVII Sunday after Trinity. Agnes Giebel, soprano; Hertha Toepper, contralto; Peter Schreier, tenor; Theo Adam, bass; Thomaner Choir; Gewandhaus O Leipzig. 29
Archiv 198 407

Italian Concerto; *Adagio from Pastorale* in F; *Trio* in G; *Allemande* from French suite no 6; *Bourree* from English suite no 2; *Gavotte* and *Musette* from English suite no 3; *Gigue* from French suite no 5. John Williams, guitar; Peter Hurford, organ. 23
CBS 37250

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passings, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Strauss, E. (1835-1916). *Interpretations waltz*, op 97. Vienna CO/ Angerer. 12
Intercord INT 180 826

Mozart, W. (1756-1791). *Bassoon concerto* in B flat, K191. George Zukerman, bassoon; Wuertemberg CO. 22
Turnabout TV 334039

Kodaly, Z. (1882-1967). *Dances of Galanta*. Philadelphia O/Ormandy. 16
Maestro 61930

Dvorak, A. (1841-1904). *Legend no 3* in G minor, op 59. English CO/Kubelik. 4
DG 2530 786

9.00 VERSIONS AND VARIATIONS

Bach, J.S. (1685-1759). *Nun komm der Heiden Heiland*, BWV599, from *The Little Organ Book*. Marie-Claire Alain at the Marcussen organ of the Varde Church, Denmark. 2
Erato EPR 15501

Three settings of *Nun komm der Heiden Heiland*, BWV659, BWV660, BWV661. Lionel Ross at the Silberman organ, Alesheim, Switzerland. 10
Harmonia Mundi/WRC S 4486

Cantata: Nun komm der Heiden Heiland, BWV61 (1714). Helen Donath, soprano; Adalbert Kraus, tenor; Wolfgang Schoene, bass; Bach Ensemble/Helmuth Rilling. 18
Laudate 98670 GEMA

Bach-Busoni. *Nun komm der Heiden Heiland*. Sequiera Costa, piano. 5
Marco Polo 6.220153

Violin concerto in G minor, BWV1056. Igor Oistrakh, violin; Ensemble of Soloists of Moscow PSO. 11
Melodiya CM 02763

Harpsichord concerto in F minor, BWV1056. Gustav Leonhardt, harpsichord; Leonhardt Consort. 11
Telefunken 6.48239

10.00 SERENADE TO MUSIC

The guitar in chamber music

Prepared and presented by Lachlan Benson

Rolla, A. (1757-1841). Three duets for violin and guitar. Erno Sebestyen, violin; Juan Pastor, guitar. 24
Schwann VMS 1034

Mozart, F.X. (1791-1844). *Sextet* in A minor for flute, clarinet, horn, cello and guitar. Consortium Classicum. 12
Schwann VMS 1050

Spohr, L. (1784-1859). *Septet* in A minor, op 147 (1853). Nash Ensemble. 33
CRD 1099

Faure, G. (1845-1924). *Nocturnes* nos: 9 in B minor, op 97 (1908); 10 in E minor, op 99 (1908); 11 in F sharp minor, op 104 no 1 (1913); 12 in E minor, op 107 (1915). Paul Crossley, piano. 20
CRD 1106/7

Sonata no 2 in E minor, for violin and piano op 108 (1916). Pierre Amoyal, violin; Anne Queffelec, piano. 24
Erato/WRC R 06212

Monday 8

12.00 MIDNIGHT

ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between.

9.00 MOZART: THE GREAT INTERPRETERS

Mozart, W. (1756-1791). *Symphony no 41* in C, K551 *Jupiter*. Royal PO/Beecham. 30
HMV SXLP 30043

String quartet in D, K575. Alban Berg Quartet. 24
Telefunken 6.41999

10.00 19TH- AND 20TH-CENTURY COMPOSERS

Prepared by John Staats

Delius, F. (1862-1934). *Appalachia*, variations on an old slave song. Allen Jenkins, baritone; Ambrosian Singers; Halle O/Barbirolli. 37
HMV ASD 2635

Stravinsky, I. (1882-1971). *Mass*. Trinity Boys Choir; English Bach FCh.; Members of the English Bach FO/Bernstein. 21
DG 2530 080

Glazunov, A. (1865-1936). *Symphony no 5* in B flat, op 55. Moscow RSO/Fedoseyev. 33
Melodiya/HMV ASD 3363

Rachmaninov, S. (1873-1943). The cliff, fantasy for orchestra, op 7. Rotterdam PO/Waart.
Philips 9500 302 16

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Clifford Brown was considered by most critics to be one of the top trumpeters of the day and destined to be in the same class as Dizzy Gillespie and Miles Davis. Unfortunately he died in a car accident at the age of 26.

Today we shall hear the beginning and the end of Clifford Brown. His first recording with an obscure R & B band in 1952 and his last made a few hours before his death in 1956.

Other artists you will hear during this hour of jazz include big bands led by Frenchman Claude Belling and the Kenny Clarke/Francy Beland band. And to show no favouritism, a spot of Dixieland.

1.00 19TH-CENTURY CONCERT

Prepared by Ruth Warren

Dvorak, A. (1841-1904). Symphonic variations for orchestras, op 78 (1877). Czech PO/Neumann.
Supraphon 1 10 0616 23

Volkman, R. (1815-1883). Concert piece for piano and orchestra, op 42 (1860). Jerome Rose, piano. Luxembourg RSO/Cao.
Turnabout TV-S 34576 18

Tchaikovsky, P. (1840-1893). Symphony no 4 in F minor, op 36 (1878). Vienna PO/Karajan.
DG 415 348 43

2.30 THE MAGIC OF THEODORAKIS (2)

Theodorakis, M. (b1925). Thoxa to theo; Eissoun kalos, eissoun ghlykos. 6
Strata tistrata; Otan teliossi; O polemos. 9
Chrissoprasino phillo. 3
Penia; E hartasti. 4
Grigoris Bithikotsis; Maria Farandouri; Ch&O/Mikis Theodorakis.
EMI/WRC R 02599 (all above).

3.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Suppe, F. (1819-1895). Morning, noon and night in Vienna overture. Johann Strauss O of Vienna/Boskovsky.
HMV ESD 7061 8

Beethoven, L. (1770-1827). Choral fantasia, op 80. John Lill, piano; Scottish N Ch&O/Gibson.
HMV FC 132 20

Schubert, F. (1797-1828). Shepherd on the rock, D965. Elly Ameling, soprano; Guy de Plus, clarinet; Irwin Gage, piano.
CBS 76976 12

Elgar, E. (1857-1934). Crown of India suite, op 66. Scottish NO/Gibson.
Chandos CBR 1012 17

4.00 THE MOST AUTHENTIC INTERPRETATIONS

Prepared by Sofia Boniecki

Rachmaninov, S. (1873-1943). Elegie in E flat minor (1938); Prelude in C sharp minor (1910). Sergei Rachmaninov, piano.
L'Oiseau-Lyre 414 096-1 8

Messiaen, O. (b1908). Meditations on the mystery of the Holy Trinity: Meditation no 9 (1969). Olivier Messiaen, organ.
Erato STU 70751 10

Francaix, J. (b1912). Five portraits of young girls (1936). Jean Francaix, piano.
Wergo WER 60087 12

Kreisler, F. (1875-1962). Il bel rosmarino; Pens d'amore; Gioia d'amore. Fritz Kreisler, violin.
Carl Lamson, piano.
RCA MCV 902 8

Dohnanyi, E. (1877-1960). Etudes de Concert, op 28 (1916). Ernst von Dohnanyi, piano.
Everest 3061 12

Langlais, J. (b1907). Chant heroique, from Nine pieces (1943). Jean Langlais, organ.
Solstice SOL1 4

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Mendelssohn, F. (1809-1847). I would that my love, op 63 no 1; Greeting, op 63 no 3 (1836). Kathleen Ferrier, Isobel Baillie, sopranos; Gerald Moore, piano.
HMV CO 530 5

Liszt, F. (1811-1886). Symphonic poem no 3 *Les preludes* (1853). Berlin PO/Karajan.
DG 139037 17

Mahler, G. (1860-1911). Des knaben Wunderhorn (1899). Elisabeth Schwarzkopf, soprano; Dietrich Fischer-Dieskau, baritone; London SO/Szell.
EMI S 36547 51

Dvorak, A. (1841-1904). Piano trio no 2 in F minor, op 65 (1883). Suk Trio.
Supraphon SUAST 50817 39

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from 'Bunk' to the 'Bird'.

8.00 KNOW YOUR TENORS!

Prepared and presented by Max Krumbach

Meyerbeer, G. (1791-1864). O Paradis (L'Africaine).
EMI 27 0262 1 4

Mozart, W. (1756-1791). Un'aura amorosa. Così fan tutte (1790).
CD Claves 508 305 5

Bach, J.S. (1685-1750). Jesu, joy of man's desiring (from Cantata BWV147).
EMI EX 29 0056 3 3

Weatherley-Wood. Roses of Picardy.
RCA RL 42822 5

Lacalle, J. Amapola.
RCA PL 43885 3

Janacek, L. (1854-1928). Gehen sie, geh auch! du (Jenufa) (1904).
Melodram 090 33/30 4

Puccini, G. (1858-1924). Weep not Liu (Turandot) posth. (1926).
Preisner LV162 3

None shall sleep (Turandot) posth. (1926).
MFP MFPA 9034 3

Bovio-D'Annibale. O Paese d' 'o sole.
Angel S 35852 4

Verdi, G. (1813-1901). Questa o quella (Rigoletto) (1851).
HMV OXLP 7637 2

Haydn, J. (1732-1809). O tuneful voice Pearl SHE 540 4

Gounod, C. (1818-1893). Salut, demeure (Faust) (1859).
Decca SXLA 6649 6

9.00 STORMY MONDAY

Two hours of the best in blues, R 'n' B, soul, gospel, cajun and zydeco. With regular specials on artists, bands and musical styles, as well as our weekly guide to the local blues music scene. Included in the programme are interviews with visiting and local musicians and broadcasts live from Studio C

11.00 CROSSING THE DIVIDE

Linger, C. (1811-1862). Allmaechtiger, ich hebe mein Aug'. Deine heilige Geburt; Kommt zu ihm; Wenn Irtum uns belangen. Adelaide Singers; Patrick Thomas, conductor.
ABC AC 1019 19

Mendelssohn, F. (1809-1847). Sonata no 2 in C minor, op 65 no 2. Arno Schoenstedt, organ.
MD+G G 1134 10

Albert, Prince Consort (1819-1861). Invocazione all' Armonia (1845). Purcell Consort of Voices, Jennifer Partridge, piano; Grayston Burgess, conductor.
Decca SDD 370 10

Tomasek, V. (1774-1850). Eclogues, op 35. no 5 in E minor; no 6 in G. Pavel Stepan, piano.
Supraphon 1 11 1488 6

Nathan, I. (1790-1864). Leichhardt's grave (1846). Gregory Martin, baritone; Norma Williams, piano.
Larrikin LRF 153 5

Grainger, P. (1882-1961). Colonial song (1913); Duke of Marlborough fanfare (1939). UCLA Wind Ensemble, James Westbrook, conductor.
Varese-Sarabande VCDM 1000 50 7

Britten, B. (1913-1976). Six metamorphoses after Ovid, op 49 (1951). Maurice Bourgue, oboe.
Harmonia Mundi HMC 902 16

Le Gallienne, D. (1915-1963). Four divine poems of John Donne (1947-55). Lauris Elms, contralto; Marie van Hove, piano.
WRC A 602 12

Beath, B. (b1932). Piccolo victory: images of colonial Australia (1982). Harold Wilson, didjeridu; Adelaide Brown, flute, piccolo; Gary Williams, cello. Mary Mageau, harpsichord. rhythm sticks
Grevillea GRV 1082 9

Trad. The wild Colonial boy; The black velvet band; Jim Jones of Botany Bay. John Gordon, University of Sydney War Memorial carillon.
EMI YPRX 2018 4



Tuesday 9

1.00 BUSH BAROQUE

A broad mix of contemporary and traditional folk-based music from Australia and overseas, with emphasis on Australian content. Interviews and artist profiles of local and visiting performers/writers.
Specials on other well known and/or interesting performers/writers — musical documentaries.
Contemporary pop music, reflecting folk roots.
Australian poetry from Anonymous to Contemporary poets.
Interviews/readings of Australian poets.

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turntable we have selected is a semi-automatic model from CDC fitted with a quality Ortofon cartridge. Last, but certainly not least, we have added Monitor Audio's brilliant R100 speakers, recently selected as the best of twelve top speakers in its price range by England's 'What Hi Fi' magazine. This system is suitable for use with compact disc which can be added at any time. Our carefully selected range of CD players starts from as little as \$400 — perhaps an ideal gift for Christmas. We also carry a wide range of accessories suitable for gift giving.

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3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 THE CELESTIAL HARP OF YESTERYEAR AND TODAY

Prepared by Ida Ferson

Wagensell, G. (1715-1777). Harp concerto in G (1750). Susan Drake, harp; English String O/Boughton.
Nimbus 2139 27

Thomas, J. (1826-1913). Grand duo in E minor. 14

Bochsa, N. (1789-1856). Etude in A; Valse study in F sharp minor. Lily Laskine, Marielle Nordmann, harps. 7
Erato STU 71467 (2 above)

Faure, G. (1845-1924). Fantasy, op 79 (1898). Christian Larde, flute; Marie-Claire Jamet, harp. 3
WRC R 03470

10.00 THE MELLOW CELLO

Prepared by Barrie Marchant

Saint-Saens, C. (1835-1921). Allegro appassionata, op 39. 3
Enigma K 23524

Villa-Lobos, H. (1887-1959). Bachianas Brasileiras no 5. 3
RCA VRL1 7447

Rachmaninov, S. (1873-1943). Andante from Sonata, op 19. 6
Enigma K 23524

Bach, J.S. (1685-1750). Arioso (arr. Gerhard -Webber). 4
RCA VRL1 7447

Elgar, E. (1857-1934). Salut d'amour, op 12. 3
Enigma K 23524

Popper, D. (1843-1913). Gavotte no 2. 3
RCA VRL1 7447

Julian Lloyd Webber, cello (all above) with Yitkin Seow, piano (nos 1, 3 & 5) and NPO/Gerhardt (nos 2, 4, 6)

10.30 CONCERT HALL

The St Paul Chamber Orchestra

Prepared by Bob Goodnow

Vivaldi, A. (1678-1741). Concerto RV253 *La tempesta di mare* (1725). 9
Philips 412 215

Mozart, W. (1756-1791). Violin concerto no 1 in B flat, K207 (1775). Pinchas Zukerman, violin. 23
CBS D 37833

Cassation in D., K62a (1769). 35
Nonesuch H 71323

Rondo, K373; Adagio, K261 (1776). 15
CBS 1737839

St Paul CO/Zukerman (all above)

12.00 DISTINGUISHED WOMEN SOLOISTS (2)

Prepared by Sofia Boniecki

Williamson, M. (b1913). Piano concerto no 2 (1960). Gwenneth Pryor, piano; English CO/Zaliouk. 16
HMV EMD 5520

Bruch, M. (1838-1920). Violin concerto no 1 in G minor, op 26 (1866). Anne-Sophie Mutter, violin; Berlin PO/Karajan. 26
DG 2532 016

Brahms, J. (1833-1897). Four Hungarian dances nos: 1 in G minor; 2 in D minor; 3 in F; 4 in F minor (1869). Katia Labeque, Marielle Labeque, piano. 13
CD Philips 416 459-2

Strauss, R. (1864-1949). Four last songs: Spring. September; Time to sleep; At dusk (1948). Kiri Te Kanawa, soprano; London SO/Davis. 22
CBS SBR 235960

Poulenc, F. (1899-1963). Concert champetre for harpsichord and orchestra (1928). Zuzana Ruzickova, harpsichord, Czech PO/Sanderling. 28
Supraphon 50 926

Babel, W. (c1690-1723). Concerto in C, for descant recorder, strings and continuo, op 3 no 1. Michala Petri, recorder; Academy of St Martin in the Fields/Sillito. 7
Philips 6514 310

2.00 MUSIC WEEKLY

2MBS PRODUCTION

A repeat of Sunday's programme of interviews with people in and behind music.

3.00 19TH- AND 20TH-CENTURY COMPOSERS

Prepared by John Staats

Berlioz, H. (1803-1869). Symphony funebre et triomphale, op 15. Musique des Gardiens de la Paix de Paris; Desire Dondeyne, director. 37
Nonesuch H 71366

Stravinsky, I. (1882-1971). Concerto for two pianos. Paul Jacobs, Ursula Oppens, pianos. 21
Nonesuch H 71347

Varese, E. (1883-1965). Offrandes (1921). Jan de Gaetani, mezzo-soprano; Contemporary Chamber Ensemble/Weisburg. 9
Nonesuch H 71269

Piston, W. (1894-1976). Concertino for piano and chamber orchestre (1937). Gary Steigerwalt, piano; Philharmonia Virtuosi of New York/Kapp. 14
Turnabout TV 34733

4.30 A GOTTSCHALK FESTIVAL

Prepared by Bob Goodnow

Gottschalk, L. (1829-1869). La gallina. Leonard Pennario, piano. 3
Angel RL 32125

Souvenirs d'Andalouse. Alan Mandel, piano. 4
Desto DC 6471

Cuban country scenes — opera in one act. Trinidad Paniagua, soprano; Jose Alberto Estaves, tenor; Pablo Garcia, baritone; Vienna State Opera O/Buketoff. 14
Vox TVS 34440

Souvenir de Havana. Alan Mandel, piano. 4
Desto DC 6472

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Haydn, J. (1732-1809). Divertimento in D for baryton, viola and cello, Hob.XI97. Munich Baryton Trio. 21
Claves D609

Mozart, W. (1756-1791). Violin concerto in A, K219 (1775). Vladimir Spivakov, violin, English CO. 32
HMV ASD 3639

PHILIPS



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Piano concerto in A, K414 (1782). Murray Perahia, piano, English CO.
CBS SBR 236008 25

Schubert, F. (1797-1828). Symphony no 6 in C (1817-18). Vienna PO/Kertesz.
Decca JB74 31

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

A leading name band musician in the 40s, this tenor-saxophone player plays on Robin's Nest of Jazz this evening. He joined the West Coast company of the stage play *The Connection*, for which he wrote the music, led a quartet and took an acting role. Did you know that about Dexter Gordon, the featured musician on this one hour of mainstream to modern jazz.

8.00 NEW RELEASES

Presented by Ray Byron

Our weekly survey of the latest from the overseas and local record catalogues. Features both LPs and compact discs.

10.00 MICHAEL TIPPETT

Piano sonatas

Prepared by Ida Ferson

Tippett, M. (b1905). Piano sonata no 1 (1937). 21
Piano sonata no 2 (1962). 12
Piano sonata no 3 (1973). 23

Paul Crossley, piano.
CRD 11301

11.00 SUPPER CONCERT

Prepared by Audrey Manning

Spohr, L. (1784-1859). Sonate concertante in E flat, op 113 (1806). Robert Aitken, flute; Erica Goodman, harp.
Bis LP 143 20

Taffanel, P. (1844-1908). Fantasy on Der Freischütz by Weber. Robert Aitken, flute; Elizabeth Westenholz, piano.
Bis LP 166 11

Schumann, R. (1810-1856). Arabesque in C, op 18 (1839). Vladimir Horowitz, piano.
CBS M3 37895 7

Bohm, T. (1794-1881). Grande polonaise, op 16. Robert Aitken, flute; Elizabeth Westenholz, piano.
Bis LP 166 11

Donizetti, G. (1797-1848). Sonata. Robert Aitken, flute; Erica Goodman, harp.
Bis LP 143 5

1.00 THE POUNDING SYSTEM

Prepared by Richard Fielding, Clay Caplice and Ossie Borthwick

The island of Jamaica is the birthplace of perhaps the most influential contemporary Afro-Caribbean music — Reggae. Owing much to American rhythm and blues, jazz and soul, Reggae's antecedents ska and rocksteady soon developed into a unique form through the musician's increased African consciousness and the influence of the Rastafarian religion. Since the late 50s the lifeblood of the music has been the mobile discotheques known as sound systems that travel the playing dance halls and yards introducing various subgenres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms). The associated DJ style (talking over dub tracks) and lover's rock (softer romantic moods) to an enthusiastic young audience. This programme will attempt to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer!

3.00 NEW RELEASES

Presented by Ray Byron

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues.

5.00 MUSIC WEEKLY

2MBS PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between.

9.00 FROM RUSSIA

Prepared by Audrey Manning

Glinka, M. (1804-1857). Souvenir of a night in Madrid (1845). Bamberg SO/Ceccato.
RCA RL 30320 9

Suite from *The invisible city of Kitezh* (1903-04). Scottish NO/Jarvi.
Chandos DBRD 3004 24

Glazunov, A. (1865-1936). Violin concerto in A minor, op 82 (1904). Ruggiero Ricci, violin; Philharmonia Hungarica/Peters.
Turnabout TV 334 621 19

Prokofiev, S. (1891-1953). Symphony no 3 in C minor, op 44 (1928). Concertgebouw O/Kondrashin.
Philips 412 070-1 32

10.30 CONCERT HALL

Prepared by Jean Fryer

Vaughan Williams, R. (1872-1958). Fantasy on a theme of Thomas Tallis. Royal PO/Stokowski.
Telefunken 6.42631 16

Mozart, L. (1719-1787). Trumpet concerto in D. John Wilbraham, trumpet; Academy of St Martin in the Fields/Marriner.
Argo ZK 72 73 10

Mahler, G. (1860-1911). Symphony no 4 in G. Judith Raskin, soprano; Rafael Druian, violin; Cleveland O/Szell.
CBS 61056 58

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

The Count Basie Orchestra in top form on its 1978 tour of Japan (Live in Japan '78, Pablo Live 2308 246). The programme includes such staples as Frank Foster's *Shiny stockings* and Ernie Wilkin's *Basie*.

A look at one of the better bands of the Swing Era, Andy Kirk and his Clouds of joy (*Walkin' and swingin'*; Affinity AFS 1011).

Its best points were the arrangements and piano playing of Mary Lou Williams and tenor playing of Dick Wilson.

Foster, F. *Shiny stockings*. (1978).

Steinberg, J. Left hand funk.

Plater, B. John the III.

Wilkins, E. Basie.

Nistico, S. Black velvet.

Basie-Hendricks.

Count Basie and his Orchestra (all above). Pablo 2308 246 (all above)

Williams. *Walkin' and swingin'* (1936-38); Mary's idea.

Cahn-Chaplin. The lady who swings the band.

Cahn-Hollinder-Chaplin-Freeman-Nichols. Until the real thing comes along.

Smith. Floyd's guitar blues.

Williams, John & Mary Lou. Lotta sex appeal.

Ellington-Mills. Ring dem bells.

Williams. *Twinklin'*. Andy Kirk and his Clouds of Joy (8 above). Affinity AFS 1011 (mono)

1.00 WEDNESDAY MATINEE

The Beethoven Symphonies (2)

Prepared and presented by Audrey Manning

Albrechtsberger, J. (1736-1809). Partita for harp and orchestra (c1772). Anna Lelkes, harp; PO of Győr/Sandor.
Budapest FX 12 299 20

Mozart, W. (1756-1791). Clarinet quintet in A, K581 (1789). Kaman Berkes, clarinet; Eder Quartet.
Telefunken 6.42524 30

Viotti, G. (1755-1824). Violin concerto no 22 in A minor (c1800). Yehudi Menuhin, violin, Menuhin O/Menuhin.
HMV ASD 3492 24

Beethoven, L. (1770-1827). Symphony no 2 in D, op 36 (1801-02). Academy of Ancient Music/Christopher Hogwood, harpsichord and director.
CD L'Oiseau-Lyre 414 338-2 33

3.00 MUSIC WITH A LATIN FLAVOUR

Prepared by Mary Ludlow

Chavez, C. (1899-1978). Sinfonie India (1935-36). Mexico State SO/Batiz.
HMV ESD 7146 12

Gottschalk, L. (1829-1869). Two piano solos: Souvenirs d'Andalousie; Souvenir de Porto Rico. Ivan Davis, piano.
Decca VIV 63 10

Turina, J. (1882-1949). La Oracion del Torero (1925). Swiss Romande O/Lopez-Cobos.
Decca 410 158-1 8

Villa-Lobos, H. (1887-1959). Suite popular Brasileira (1908-12). Eric Hill, guitar.
Saga 5453 16

Wednesday 10

12.00 MIDNIGHT EARDRUM

African music allsorts: from bush ballads to electric dance, a thousand languages, a thousand styles (including certain neo-African hybrids: SALSA. Merengue. Afro-Arab...) In resisting the rock/funk crossover, *Eardrum* uses the Ghanaian principle of SANKOFA (go back and retrieve). Each programme presents a sampling of the music of a particular country, instrument, performer, etc. Forgotten classics a speciality!

Marquina. Espana Cani. Boston Pops O/
Fiedler.
RCA LSC 3270 5

Waldteufel, E. (1837-1915). Espana waltz.
NPO/Douglas Gamley.
Decca VIV 32 5

4.00 PRO ARTE HOUR

By courtesy of Avan-Guard Music Pty. Ltd.



Prepared and presented by Eimir Brunckhorst

Finzi, G. (1901-1956). In terra pax, Christmas
scene. Linda Wilcox, soprano; Leroy Lehr,
baritone; Plymouth FO/Brunelle.
Pro Arte PAD 152 14

Britten, B. (1913-1976). A ceremony of carols,
op 28. American Boy Choir/Kuzma.
Pro Arte PAD 160 25

Vaughan Williams, R. (1872-1958). Carols
from the nativity play, The First Nowell. Linda
Wilcox, soprano; Plymouth FO/Brunelle.
Pro Arte PAD 152 11

5.00 EARLY EVENING CONCERT

Sponsored by U.A.P., France's national
insurer, in support of the diffusion of French
language and the Arts in Australia



Prepared and presented by Brendan Walsh

Franck, C. (1822-1890). Panis Angelicus.
Luciano Pavarotti, tenor; Wandsworth Boys
Choir; NPO/Adler.
Decca VIV 45 4

Liszt, F. (1811-1886). Concert paraphrase on
Rigoletto. Jorge Bolet, piano.
Time-Life STL 567 7

MacDowell, E. (1861-1908). To a wild rose.
Reginald Leopold, violin; Reginald Kilby and
his strings.
HMV SOELP 10486/7 2

Massenet, J. (1842-1912). Intermezzo from
Thais. Berlin PO/Karajan.
DG 139031 6

Offenbach, J. (1819-1880). Excerpts from
Orpheus in the Underworld. June Bronhill,
soprano; Kevin Miller, tenor; John Weaving,
tenor; Eric Shilling, baritone.
HMV ED29 0354 1 13

Gounod, C. (1818-1893). Soldiers' chorus
from Faust. Robert Shaw Chorale & O/Shaw.
RCA RDCS2348 4

Donizetti, G. (1797-1848). Quoi! vus m'aimez?
from Daughter of the Regiment. Joan
Sutherland, soprano; Luciano Pavarotti, tenor;
Royal Opera House Covent Garden O/
Bonyngne.
Decca SXLA 6858 7

Debussy, C. (1862-1918). From dawn to noon
on the sea from La mer. Cleveland O/Maazel.
Decca VIV 56 9

Chopin, F. (1810-1849). Prelude in B minor,
op 28 no 6; Prelude in C minor, op 28 no 20.
Daniel Adni, piano.
HMV EMX 41 20451 6

Waldteufel, E. (1837-1915). 'Toujours ou
Jamais' waltz. NPO/Gamley.
Decca VIV 32 7

Duez, J. Marche des nations. 1st Infantry
Regiment Band of the National Guard.
Barclay BA 215 3

Coates, E. (1886-1957). Elizabeth of Glamis
from Three Elizabeths Suite. Members of Paris
SO/Marty.
WRC R 05950/1 9

Bizet, G. (1838-1875). Patrie — dramatic
overture. Paris O/Barenboim.
EMI 2C 069 02770 12

Straus, O. (1870-1954). Theme from the film
La Ronde. RCA SO/Thorne.
RCA SR2S 3401 2

Lecocq, C. (1832-1918). Excerpts from ballet
Mam'zelle Angot. NPO/Bonyngne.
Decca 411 898 1 10

7.00 THE JOY-A-JAZZ Meet Menza

Don Menza, known as The Red Snapper, was
born in Buffalo, New York, and is not only a
powerful and swinging tenor saxophonist, but
also a remarkable composer and arranger.
During his career, he's played with Stan
Kenton and Maynard Ferguson, and led a
powerhouse of a big band in Los Angeles.
While on a stint in Germany in 1965 as a
member of the Max Greger Orchestra, Menza
got together a septet to record some of his
works. Tonight Joya Jenson plays selections
from Don Menza Septet *Morning Song* (MPS
15069 — Carinia Records), put down in
Munich, with a personnel that includes fellow
Americans Dick Spencer (alto saxophone)
and Rick Kiefer (trumpet), Austrian Fritz Pauer
(piano), Germans Rudi Fuesers (trombone)
and Gunter Lenz (bass) and Swiss Pierre
Faure (drums). Included is the lovely title track
ballad, *Morning Song* and the jazz waltz,
Cinderella's Waltz.

8.00 OPERA OF THE MONTH

Prepared and presented by Alison Gyger

Sullivan, A. (1842-1900). The Mikado (1891).
Comic opera in two acts, libretto by W.S.
Gilbert. First performed at the Savoy Theatre,
London, March 14, 1891.

THE MIKADO:	Darrell Fancourt
NANKI-POO:	Leonard Osborn
KO-KO:	Martyn Green
POOH-BAH:	Richard Watson
PISH-TUSH:	Alan Styler
YUM-YUM:	Margaret Mitchell
PITTI-SING:	Joan Gillingham
PEEP-BO:	Joyce Wright
KATISHA:	Ella Halman
GO-TO:	Radley Flynn

Ch and O of the D'Oyly Carte Opera
Company/Godfrey.
Decca ACLA 1014

Synopsis

Act I: The curtain rises to show the courtyard
of Ko-Ko's official residence in Titipu, where
Japanese nobles are found in attires
suggestive of native drawings. Nanki-Poo, the
son of the Mikado of Japan, enters in the
disguise of a wandering minstrel, and finds
that his beloved Yum-Yum is to be married
that day to her guardian Ko-Ko, the erstwhile
cheap town tailor but now the Lord High
Executioner of Titipu. Ko-Ko enters, describes
how he attained his lofty rank, and advises all
concerned of his proverbial 'little list'. Nanki-
Poo confesses his love for Yum-Yum and
finds that she much prefers him to Ko-Ko, but
could never get consent to marry anyone else.
Notice arrives that the Mikado is distressed at
the lack of executions in the town, and will
take serious action if the matter is not

rectified. Nanki-Poo, realising that he cannot
live without Yum-Yum, agrees to being
beheaded if he can be married to her for a
month prior to his execution. Katisha, an
elderly lady from the Mikado's court, is in love
with Nanki-Poo. She enters and claims him.
She is rudely spurned and rushes off to the
Mikado seeking vengeance.

ACT II: Is set in Ko-Ko's garden. Yum-Yum is
dressing for her wedding, surrounded by
maidens attending her. Ko-Ko discovers that
the wife of an executed man must be buried
alive and takes great pleasure in advising her
of this. Nanki-Poo determines to kill himself at
once and let Ko-Ko be executed in his place.
The imminent arrival of the Mikado throws
them into panic, and they agree to falsify
Nanki-Poo's execution. He and Yum-Yum
rush off to be married as the Mikado and his
entourage enter. The Mikado shows his deep
humanity in insisting that the punishment
should always fit the crime. He is advised that
the bogus execution has taken place, all gory
details being provided. The Mikado and
Katisha are somewhat disturbed to find that
the victim was Nanki-Poo, and think up a
suitable punishment. Ko-Ko realises that his
only chance of survival is for him to woo
Katisha, which he does successfully. He
pleads for his life, and they convince the
Mikado that the pretended execution was in
accordance with the real intent of his wishes.
The appearance of Nanki-Poo and Yum-Yum
sets the scene for a happy (if doubtfully so for
Ko-Ko) finale.

9.30 Sullivan, A. (1842-1900). Patience (1881).
Comic opera acts, libretto by W.S. Gilbert.
First performed at the Opera Comique,
London, April 23, 1881.

COLONEL CALVERLEY:	Donald Adams
MAJOR MURGATROYD:	John Cartier
DUKE OF DUNSTABLE:	Philip Potter
REGINALD BUNTHORNE:	John Reed
ARCHIBALD GROSVENOR:	Kenneth Sandford
PATIENCE:	Mary Sansom
LADY ANGELA:	Yvonne Newman
LADY SAPHIR:	Beti Lloyd-Jones
LADY ELLA:	Jennifer Toye
LADY JANE:	Gillian Knight

D'Oyly Carte Opera Chorus; New SO of
London/Godfrey.
Decca 414 429-1

Synopsis

ACT I: Is set at the exterior of Castle
Bunthorne. A chorus of love sick maidens are
extolling the virtues of their beloved aesthetic
poet, Reginald Bunthorne. He however loves
Patience, a simple dairymaid, who enters to
advise all that the 35th Dragoon Guards have
returned to the village, but the girls, who were
engaged to them twelve months before, are
no longer interested in them.
The Dragoon Guards enter and sing of the
glories of their life. They are astonished to see
their fiancées of the past year droop longingly
around Bunthorne and show a complete lack
of interest in them. Bunthorne confides to
Patience that his aestheticism is a mere play
to gain admiration.
Archibald Grosvenor arrives and immediately
recognises Patience as a childhood friend. He,
too, is a poet and confesses that he has
always loved her. She admits to loving him,
but cannot accept him as it would be selfish
to monopolise one so perfect. In despair they
part.
Acting on his solicitor's advice, Bunthorne
runs a raffle with himself as the prize. Patience

interrupts the proceedings to agree to marry him as proof of her unselfishness. The girls, now on the point of returning to the Dragoons, see Grosvenor, and flock to him, to the chagrin of the soldiers and Bunthorne.

ACT II: Is in a glade, Lady Jane reproaches the maidens for their desertion of Bunthorne, to whom she has remained faithful. Grosvenor, as compared with Bunthorne, finds the continuous attention somewhat wearing and tells them that he can never love them, as he is in love with Patience. Lady Jane and Bunthorne conspire to force Grosvenor to abandon his aesthetic pose and return to things as they were before, but the Dragoons clumsily adopt an aesthetic air, and favourably impress their former loved ones. Bunthorne persuades Grosvenor to become an everyday young man and leave the field clear to him. Patience, however, feels that there is nothing to stop her loving a normal Grosvenor. Lady Jane alone faithful to Bunthorne, offers herself in marriage to him, but the Duke of Dunstable, the most worthy Dragoon, selects her as the most plain, to be his wife. She immediately dumps Bunthorne, leaving everyone paired, except Bunthorne, who having no bride, has to content himself with a tulip or lily.

11.30 THE MAGIC BOW

Prepared by Barrie Marchant

Poliakin, F. Le canari, polka. CBS SBR 235917 4

Gounod, C. (1818-1893). Ave Maria. Philips 6599 373 4

Sarasate, P. (1844-1908). Romanza Andaluza, op 22 no 1. CBS SBR 235917 6

Dvorak, A. (1841-1904). Larghetto from Sonatina in G, op 100. Philips 6599 373 3

Paganini, N. (1782-1840). Moto perpetuo, op 11. CBS SBR 235917 5

John Georgiadis, violin; Susan Georgiadis, piano. (1, 3 & 5 above). Arthur Grumiaux, violin, Istvan Hajdu, piano. (2 & 4 above).

Thursday 11

MIDNIGHT

12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world ...

1.00 THE CRUSKIT HOUR

Patrick Gibson and Felicity Neale

Music from the '20s through to now, including jazz, classical, electronic, rock and experimental jumbled together in two hours of fun and frivolity, interspersed with original comedy, a continuing serial, and that's not all ...

3.00 TILL DAWN

Three hours of classical music to dispel the darkness.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between.

9.00 THE BOSTON SYMPHONY

Prepared by Bob Goodnow

Tchaikovsky, P. (1840-1893). Francesca da Rimini, op 32. Time-Life STL 541 23

Brahms, J. (1833-1897). Symphony no 4 in E, op 98. Time-Life STL 543 40

Stravinsky, I. (1882-1971). Jeu de cartes. Time-Life STL 550 22

Boston SO/Munch (all above).

10.30 CONCERT HALL

Prepared by Ruth Warren

Dvorak, A. (1841-1904). Overture Otello, op 93 (1891-92). Czech PO/Neumann. Pro Arte PAL 1054 14

Tchaikovsky, P. (1840-1893). Piano concerto no 1 in B flat minor, op 23 (1874). Claudio Arrau, piano; Boston SO/Davis. Philips 9500 695 37

Brahms, J. (1833-1897). Rhapsody for alto and male chorus, op 53 (1869). Bernadette Greevy, contralto; Halle Choir; Halle O/Loughran. MFP CPF 40064 13

Strauss, R. (1864-1949). Symphonic fantasy (1914). Detroit SO/Dorati. Decca 411 893-1 20

12.00 OVERTURES & BALLET FROM OPERA

Prepared and presented by Elaine Hamilton

Wagner, R. (1813-1883). Venusberg music from Tannhauser (1861). Philharmonia O/Karajan. Columbia/WRC S 4330 12

Rossini, G. (1792-1868). Overture to Semiramide (1823). Royal PO/Davis. HMV FC 153 12

Mussorgsky, M. (1839-1881). Dances of the Persian slaves from Khovantschina (orch. Rimsky-Korsakov). Philharmonia O/Karajan. Columbia/WRC S4330 6

Weber, C-M. (1786-1826). Overture to Der Freischutz (1821). Royal PO/Leibowitz. Readers Digest/RCA RDM 1313/3 9

Bizet, G. (1838-1875). Carmen ballet music (arr. Shchedrin). Bolshoi TO/Rozhdestvensky. Melodiya/HMV/WRC R O2968 40

1.30 A KEYBOARD FOUNDATION

By courtesy of The Argus Music Company



Zumsteeg, R. (1760-1802). Des Pfarrers Tochter von Taubenhain (1792). Bernd Weikl, baritone; Wolfgang Sawallisch, piano. Orfeo S 074831 A 21

Weber, C-M (1786-1826). Grand duo concertante, op 48 (1816). Jack Brymer, clarinet; David Lloyd, piano. Nimbus 2108 19

Schubert, F. (1797-1828). Sonata in B flat, D960 (1828). Stephen Bishop-Kovacevich, piano. Hyperion A 66004 42

Brahms, J. (1833-1897). Cello sonata no 2 in F, op 99 (1886). Roland Pidoux, cello; Jean-Claude Pennetier, piano. Harmonia Mundi HM 1104 28

Faure, G. (1845-1924). Piano quartet no 1 in C minor, op 15 (1877-83). Krycia Osostowicz, violin; Robin Ireland, viola; Timothy Hugh, cello; Susan Tomes, piano. Hyperion A 66166 30

4.00 ELFIN SPELLS

Trad. (Danish). Herr Oluf. Baeren Gaesslin. Harmonia Mundi 1C 069-99 948 5

Loewe, C. (1796-1869). Herr Oluf, op 2 no 2. Kurt Moll, bass; Cord Garben, piano. Harmonia Mundi HMC 5171 6

Schubert, F. (1797-1828). Erlkoenig, D328. Elisabeth Soederstroem, soprano; Paul Badura-Skoda, fortepiano. Astree AS 87 4

Tomasek, V. (1774-1850). Erlkoenig, op 59. Kurt Moll, bass; Klaus Linder, fortepiano. Harmonia Mundi 1C 065-99 834 3

Loewe, C. Tom der Reimer, op 135. Kurt Moll, bass; Cord Garben, piano. Harmonia Mundi HMC 5171 6

4.30 SOUNDS DELIGHTFUL

Beethoven

Prepared and presented by Ann Ramsay

Beethoven, L. (1770-1827). Violin concerto in D, op 61 (1808). Herman Krebbers, violin; Concertgebouw O/Haitink. Philips 6580 115 45

Symphony no 9 in D minor, op 125 *Choral*. Helen Donath, soprano; Trudeliese Schmidt, mezzo-soprano; Klaus Konig, tenor; Simon Estes, bass; Bavarian R Ch & SO/Davis. Philips 416 353 1 70

Piano sonata no 23 in F minor, op 57 *Appassionata*. Sviatoslav Richter, piano. RCA RCL 1058 24

7.00 ALL THE THINGS

Prepared and presented by Martin Davidson

Kern, J. (1885-1945). All the things you are (1948). Thelonius Monk, Milt Jackson, John Simmons, Shadow Wilson, Kenny Hagood. Mosaic MR4 101 (mono) 3

All the things you are. Thelonius Monk, Idrees Sulieman, Curley Russell, Art Blakey. Chazzer 2002 (mono) 6

Dorham, K. (1924-1972) — **Roach, M.** (b1925). Prince Albert (1949). Max Roach, Kenny Dorham, James Moody, Al Haig, Tommy Potter. Inner City CHY 7020 (mono) 6

Konitz, L. (b1927). Young Lee/Record Shop Suey (1953). Lee Konitz, Henri Renaud, Jimmy Gourley, Don Bagley, Stan Levey. Vogue 500105 (mono) 7

Kern, J. All the things you are. Dizzy Gillespie, Charlie Parker, Clyde Hart, Remo Palmieri, Slam Stewart, Cozy Cole. Phoenix 2 (mono) 3

Parker, C. (1920-1955). Bird of Paradise (2 takes) (1947). Charlie Parker, Miles Davis, Duke Jordan, Tommy Potter, Max Roach. Spotlite 104 (mono) 6

Kern, J.—Rachmaninov, S. All the things you are in C sharp (1955). Charles Mingus, Eddie Bert, George Barrow, Mal Waldron, Willie Jones.
Vogue LAE 543 (mono) 7

Mingus, C. (1922-1979). All the things you could be by now if Sigmund Freud's wife was your mother (1960). Charles Mingus, Ted Curson, Eric Dolphy, Dannie Richmond.
Mosaic MR4 111 9

Kern, J. All the things you are (1956). Art Tatum, Ben Webster, Red Callender, Bill Douglass.
CD Pablo J33J 20034 (mono) 7

8.00 CAN'T QUITE CATCH THE BEAT

Produced and presented by Rik Rue

Program 2 in a two-part survey, sampling the works of several less well-known Australian composers, improvisors, performers who are engaged in the production of new and 'experimental' music and soundworks. The program often juxtaposes the disparate practices and media by which the soundworks are produced (acoustic/electronic; traditional/new instrumentation; the studio as instrument; cassette technology), and features some of the participants' comments on the possibilities of their respective processes.

Tonight includes music/soundworks/ comments by: Chris Abrams, Ros Bandt, David Chesworth, Mind/Body/Split, Gary Warner.

Produced with the financial assistance of the Music Board, Australia Council.

9.00 HERESIES FOR HELOISE

CONCERT RECORDED BY 2MBS-FM

Abelard, P. O quanta qualia.

Trad. Istampita anarchista.

Anon. O virgo splendens; Beata viscera; Alleluia psallat.

Trad. Der wilde Alexander; She moved through the fair; Reynardein.

Chancellor Philippe. Minor natu; Veste nuptiali; Aureliani civitas.

Anon. Polorum regina.

Chancellor Philippe. O truth of Christ.

Anon. Ductias.

Hildegard of Bingen. O ecclesia.

Abelard, P. Planctus David.

Trad. Lyke wake dirge; Corpus Christi carol; Quis vivit; Seven virgins.

Anon. Cowhide leather — a riddle; Quant ay lo consirat.

Renaissance Players; Winsome Evans, director (all above).
2MBS-FM recording

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustat

Kern, J. (1885-1945). Ol' Man River from Show Boat. Samuel Ramey, bass; Unnamed accompanist.
Legendary Recordings LR 142-5 (mono) 4

Strauss, Josef. (1827-1870). Joyful greetings — waltz. Vienna CO/Angerer.
Intercord INT 180 814 12

Bohmelt-Busch. Little Man, What Now? Comedy Harmonists.
Electrola 1C 14832 255/56 (mono) 4

Puccini, G. (1858-1924). E lucevan le stelle from Tosca. Richard Tauber, tenor; Film O. RCA VL 30362 (mono) 4

Strauss, J. (1804-1849). Indian's Galopp. Boskovsky Ensemble/Boskovsky.
Decca SXL 6344 5

Trad. Mandolin serenade. Erich Kunz, baritone; Vienna State Opera O/Paulik.
Vanguard VSD 2020 4

Lehrer, T. Oedipus Rex. Tom Lehrer.
Decca SKL 4097 3

Towers-Morrow. All alone in Vienna. George Barclay, vocal; Mantovani and his O.
WRC SH 386 (mono) 4

Coward, N. His excellency regrets. Noel Coward; unnamed O.
WRC SHB 50 (mono) 4

Twomey. The Smiths and the Jones. Bud Flanagan and Chesney Allen.
Decca ACL 1196 5

Various. Over my shoulder, medley. Jessie Matthews, soprano.
Decca EC M 2168 (mono) 5

11.00 3.9.1 CANNIBALE

Prepared and presented by Chris Wade

20th century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/ industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio ...

Program 2 of ...

THINGS WILL BE LOUDER TOMORROW:

A series of three one-hour programs exploring the relationship between the dominant aspects of the world soundscape and music: how the dynamics of the world soundscape become the dynamism of music. These programs will trace the evolution of the world soundscape, pinpointing the ascendancy of new dominant characteristics and demonstrating their relationship with the vocabulary of music from avant-garde to popular.

Friday 12

12.00 PHRASEOLOGY

Prepared by Simon Hayman

An eclectic vision of aural space which explores through individual musics and soundscapes the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.

1.00 NO SILENCE

Chris Wade
An audio collage
Environmental recordings — here defined as untreated recordings of locations in real time — from the sound library of the **Environment Tape Exchange** are combined with associated

musics, industrial and otherwise ... real sounds in an artificial context.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between.

9.00 FROM THE STEPPES

Prepared by Audrey Manning

Rimsky-Korsakov, N. (1844-1908). Suite from Mlada (1889-90). Scottish NO/Jarvi.
Chandos DBRD 3004 19

Balakirev, M. (1837-1910). Piano concerto no 2 in E flat (1861-62, 1906-09). Michael Ponti, piano; Westphalian SO, Recklinghausen/Landau.
Turnabout QVT S 34645 32

Borodin, A. (1833-1887). Symphony no 1 in E flat (1862-67). Moscow R Large SO/Rozhdestvensky.
Melodiya CM 01947-8 35

10.30 THE BUDAPEST TRIO AT THE 10th SYDNEY FESTIVAL

CONCERT RECORDED BY 2MBS-FM

Schumann, R. (1810-1856). Trio in D minor, op 63 (1847).

Beethoven, L. (1770-1827). Trio in B flat, op 97 *Archduke* (1810-11).
Budapest Trio. 42
2MBS-FM recording (2 above)

12.00 A GOLDEN JUBILEE
The Monte Carlo Russian Ballet
Prepared and presented by Earle King

Schubert, F. (1791-1828). Overture to Rosamunde (1823). Leipzig Gewandhaus O/Masur.
CD Philips 412 432-2 10

Chopin, F. (1810-1849). Les sylphides. NPO/Bonyng.
Decca SXDL 7583 28

Rimsky-Korsakov, N. (1844-1908). Scheherazade, symphonic suite, op 35 (1888). Royal PO/Beeccham.
FMRS 9 45

Tchaikovsky, P. (1840-1893). Aurora's wedding (1890). NPO/Stokowski.
CBS SBR 235900 42

2.30 WINDCHAMBER

Prepared by Bob Goodnow

Vivaldi, A. (1678-1741). Concerto in G minor P402. Murray Panitz, flute; John de Lancie, oboe; Bernard Garfield, bassoon.
Columbia AMS 6799 10

Ginastera, A. (b1916). Duo (1947). Samuel Baron, flute; Ronald Roseman, oboe.
Desto DC 7134 9

Ibert, J. (1890-1962). Three short pieces (1930). Dorian Woodwind Quintet.
Turnabout TVS 34507 7



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3.00 CLARA SCHUMANN

Prepared and presented by Bob Goodnow

Schumann, C. (1819-1896). Trio for piano, violin and cello in G minor, op 17. Macalester Trio.

Vox SVBX 5112 29

First concerto in A minor op 7. Michael Ponti, piano; Berlin SO/Schmidt-Gertenbach. Vox TV 331038 21

Two songs. Berenice Bromson, Mertine Jovus, sopranos; Roger Rundle, piano. Impromptu. Michael May, piano. Gemini Hall RAP 1010 (2 above) 3

4.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstroem

Anon. (16th C). Galliarda la Roynne d'Escoffe; Branles d'Escoffe; Queine of England's Paven. Scottish Early Music Consort/Edwards. CD Chandos CHAN 8332 6

Telemann, G. (1681-1767). Sonata in G minor for oboe and basso continuo. Members of Societas Musica. Denon OX 7127 ND 7

Mozart, W. (1756-1791). String quartet in B flat, K458 *Hunt* (1784). Amadeus Quartet. CD DG 410 866-2 24

Saint-Saens, C. (1835-1921). Sonata for clarinet and piano, op 167. Maurice Gabai, clarinet; Annie d'Arco, piano. Calliope CAL 1819 16

Coste, N. (1805-1883). The regrets, op 36. Simon Wynberg, guitar; John Anderson, oboe. Chandos ABRD 1083 3

Strauss, R. (1864-1949). Sonata for cello and piano, op 6. Andre Navarra, cello; Erika Kilcher, piano. Calliope CAL 1672 26

Field, J. (1782-1837). Nocturne no 8 in A. Robert Mamou, piano. Pavane ADW 7110/1 4

5.30 SCANDINAVIAN MUSIC AND MUSICMAKERS

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Prepared and presented by Marie-Louise Stenstroem

Larsson, L-E. (b1908). Divertimento no 2, op 15 (1935). Stockholm Sinfonietta/Wedin. Caprice CAP 1248 12

Alven, H. (1872-1960). In the meadow. Sons of Orpheus Choir/Ericson. Swedish Society DF 761050 3

Midsummer vigil, Swedish rhapsody, op 19 (1904) (arr four hands Hansen). Inger Wikstrom, Conny Arvidsson, piano. Bluebell Bell 108 12

Buxtehude, D. (1637-1707). Trio sonata no 4 in C minor. Peter Komlos, violin; Geza Nemeth, viola; Janos Sebestyen, harpsichord. Budapest FX 12296 8

Mozart, W. (1756-1791). Sarastro's aria, from The Magic Flute. Ulrik Cold, bass; Swedish RSO/Ericson. BBC REK 223 4

Helsted, E. (1816-1900)-**Paulli, H.** (1810-1891). The Genzano flower festival. London F Ballet O/Kern. HMV CSD 3730 8

Sinding, C. (1856-1941). Suite for violin and orchestra in A minor, op 10 (c1880). Itzhak Perlman, violin; Pittsburgh SO/Previn. CD EMI CDC 7 47167-2 12

Kjerulf, H. (1815-1868). Caprice; Berceuse; Impromptu. Jan Henrik Kayser, piano. NKF 30004 8

Sunshine. Norwegian Students Choir/Grythe. NKF 30022 3

Svendsen, J. (1840-1911). Carnival in Paris. Sydney SO/Pascoe. ABC L 38083 13

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

Among the artists to be heard tonight will be: The Super Jazz Trio; The Jim Hall Trio; The Dave Pell Octet; and The Newport (New York) All Stars of 1972, including Dizzy Gillespie, Stan Getz, Mary Lou Williams, et al).

8.00 BY OURSELVES

Prepared and presented by Max Keogh

Brumby, C. (b1933). Overture on Australian Themes. West Australian SO/Mills. ABC L 38547 9

Clifford, H. (b1904). March — Naval occasion. Queen's Hall O/Dumas. Chappell B 089 4

Mackerras, C. (b1925). Two short pieces: Rhapsody; The Guitars. BBC Northern O/Mackerras. Paxton PR 615 5

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JOHN CALANDRA/CIAG PARIS SYDNEY

Benjamin, A. (1893-1960). Concerto for harmonica and orchestra (1953). Larry Adler, harmonica; London SO/Cameron. Columbia 330 S 1023 19

Want, W. (b1952). Twenty-One-Seventeen (1973). Leonard Burtenshaw, organ; Sydney Consort; Wednesday Singers. MBS recording 14

Hanson, R. (1913-1976). Concerto in B flat for trumpet and orchestra op 27 (1948). John Robertson, trumpet; Sydney SO/Post. RCA VICS 1437 15

Symphony op 28 (1951). West Australian SO/Tintner. ABC recording 21

9.30 COLIN GILL RECITAL

RECITAL RECORDED BY 2MBS-FM

Vaughan Williams, R. (1872-1958). Songs of travel (1907). Colin Gill, baritone; Judith Turner, piano. 2MBS-FM studio recording 30

10.00 MUSIQUE OF SUNDRIE KINDES

Josquin des Pres (c1440-1521). Frottola; El Grillo. 1

Anon. Chanson; Grieving hearts (3 versions). Musica Reservata; Michael Morrow, director (2 above). Argo ZRG 793 6

La Spagna. Early Music Consort; David Munrow, director. HMV SLS 5049 3

Morton, R. (15th C). N'aray je jamais mieulx. Consort of Musick, Anthony Rooley, director. L'Oiseau-Lyre D 186D4 3

Josquin des Pres. Missa di dadi. Medieval Ensemble of London; Peter Davies, Timothy Davies, directors.

11.00 MUSIC AMONGST FRIENDS

Vivaldi, A. (1678-1741). Sonata in C for two violins. Franz Josef Maier, Sigiswald Kuijken, violins; Horst Beckendorf, cello; Gustav Leonhardt, harpsichord. Harmonia mundi 1C 065 99748 9

Rameau, J-P. (1683-1764). Pieces de clavecins (1724). Scott Ross, harpsichord. Telefunken 6. 42336 20

Krebs, J. (1713-1780). Two chorales for trumpet and organ. Maurice Andre, trumpet; Hedwig Bilgram, organ. Erato/WRC R 01860 5

Handel, G. (1685-1759). Trio sonata, op 2 no 5 (1718). L'ecole d'orpee. CRD 1075/6 10

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 COLOURS OF THE KING

Christmas Celebration

Prepared and presented by Robert Smith and Roy Simmonds

Daquin, L. (1694-1772). Noel no 6 in D minor. Noel Rawsthorne, organ of Liverpool Cathedral. HMV OCS D 1534 5

Sweelinck, J. (1562-1624). Puer nobis nascitur. Douglas Lawrence, Ahrend organ at Robert Blackwood Hall, Monash University. Move MS 3036 4

Bach, J.S. (1685-1750). In dulci jubilo. Philip Ledger, organ at King's College Cambridge. HMV ASD 4093 3

Balbastre, C. (1727-1799). Premier suite de Noels. Guy Bovet, organ at Saint-Pierre-aux-Liens, Bulle. Gallo 30 304 24

Edmundson, G. Von Himmel hoch. Noel Rawsthorne, Liverpool Cathedral organ. EMI TWO 338 5

Dupre, M. (1886-1971). Variations sur un Noel, op 20. Graham Steed, organ at Coventry Cathedral. RCA LVL 1 5018 12

11.00 COMPOSERS OF AUSTRALIA Fellowship of Australian Composers Societies Programme

2MBS-FM PRODUCTION

Smetanin, M. (contemp). Ladder of Escape (1984). Nigel Westlake; Harry Sparnaay. Composed for seven bass clarinets and two bass clarinets of the Harry Sparnaay Bass Clarinet Collective, Amsterdam. 4

Track. (1985). Seymour Group. 17

Brophy, G. (contemp.) Work to be announced.

2MBS-FM recordings

12.00 WHAT'S NEW ON RECORD

Prepared and presented by Lachlan Benson

A look, often briefly, at new records from here and overseas, compact discs and occasional re-releases of great conductors and performers

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's program includes the music of John Edgecombe, Charlie Munro, Sonny Greer, Ed Allen, Barry Harris, Danny Richmond, Bennie Wallace, and Thelonius Monk.

3.00 DANCE IN AUSTRALIA

2MBS-FM PRODUCTION

A kaleidoscope of music and news from the dance world prepared and presented by Suzanne Davidson of the Australian Ballet, with Paul Maclay.

4.00 CHOICE FOR TODAY

Prepared by Sidia Lorence

Bach, J.S. (1685-1750). Trio sonata in G, BWV138. Jean-Pierre Rampal, flute; Isaac Stern, violin; Leslie Parnas, cello. CBS D37813 8

Mendelssohn, F. (1809-1847). Symphony no 4 in A, op 90 *Italian*. NBC SO/Toscanini. RCA AT 101 26

Brahms, J. (1833-1897). Sonata in E flat, op 120 no 2 (1894). Pinchas Zukerman, viola; Daniel Barenboim, piano. DG 2530 722 22

Rubinstein, A. (1829-1894). Sonata in D for piano four hands, op 89. Kenneth Broadway, Ralph Markham, pianos. RCA RL 30433 35

Ravel, M. (1875-1937). Introduction and allegro. Ursula Holliger, harp; Hans Rudolf Stalder, clarinet; Zurich Chamber Musicians. Claves LP 36 280 11

Infante, I. (1883-1958). Three Andalusian dances (1921). Grete Dichler, Josef Dichler, pianos. Supraphon SUAST 50657 9

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder.

Every week at this time Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, State and nationwide.

8.00 PIANISTS OF RENOWN

Gilels, the enigmatic Russian at 70, and Uchida, the rising Japanese star
Prepared by Ida Ferson

Mozart, W. (1756-1791). Divertimento in B, K254 (1776). Leonid Kogan, violin; Mstislav Rostropovich, cello; Emil Gilels, piano. Melodiya CM 0394950 29

Beethoven, L. (1770-1827). Piano concerto no 4 in G, op 58 (1805-06). Emil Gilels, piano; Cleveland O/Szell. WRC S4904 34

Haydn, J. (1732-1809). Trio in D, Hob. XV: 16 (1787). Leonid Kogan, violin; Mstislav Rostropovich, cello; Emil Gilels, piano. Saga 5311 19

Mozart, W. Piano sonata in A minor, K310 (1778). Mitsuko Uchida, piano. Philips 412 741 2 22

10.00 WINDCHAMBER

Prepared by Bob Goodnow

Danzi, F. (1763-1826). Quintet in E minor; op 56 no 2. New York Woodwind Quintet. Nonesuch H 71108 14

Beethoven, L. (1770-1827). Duo, op 147 (1800). Jacques Lancelot, clarinet; Paul Hongne, bassoon. Vox R 02017 12

Saturday 13

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

10.30 THE CLEVELAND QUARTET

Prepared by Bob Goodnow

Schubert, F. (1797-1828). Quintet, D956 (1828). Yo Yo Ma, cello.
CBS IM 39134 54

Mendelssohn, F. (1809-1847). Octet in E flat, op 20 (1825). Tokyo Quartet.
RCA ARL 12532

Cleveland Quartet (both above). 32

Sunday 14

12.00 MIDNIGHT

ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes.

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

A varied programme of classical music for relaxed weekend listening.

9.00 TOP ARTISTS ON COMPACT DISC

Prepared by Sofia Boniecki

Vivaldi, A. (1678-1741). Concerto for four violins or guitars; Los Romeros, guitars; Academy of St Martin in the Fields/Brown. CD Philips 412 624-2 10

Bach, J.S. (1685-1750). Toccata in E minor, BWV9145; (1710 C 1704) Capriccio in B flat, BWV992. Gustav Leonhardt, harpsichord. CD Philips 416 141-2

Mozart, W. (1756-1791). Symphony no 41 in C, K551 *Jupiter* (1790). Academy of Ancient Music/Hogwood. CD L'Oiseau-Lyre 411 658-2 38

Handel, G. (1685-1759). Concerto grosso in C; *Alexanders Feast* (1736). English Concert/Pinnock. CD Archiv 415 291-2 13

Vivaldi, A. Stabat Mater. James Bowman, counter-tenor; Academy of Ancient Music/Hogwood. CD L'Oiseau-Lyre 414 329-2 19

Couperin, F. (1668-1733). Sonate *La Sultane* (1712-14). Musica Antiqua Cologne/Goebel. CD Archiv 415 298-2 12

11.00 MUSIC OF THE 18TH-CENTURY

Prepared by Ruth Warren

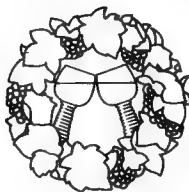
Salutini, P. (1709-1780). Concerto for dulcimer and strings in D (1751). Karl-Heinze Schickhaus, dulcimer; Munchener CO/Stadlmair. Tudor 73017 14

Gretry, A. (1741-1813). Suite of dances in nine movements. Liege Soloists/Lemaire. Oryx EXP 48 14

Viotti, G. (1755-1824). Scherzando for cello and double bass (1814). Jorge Baumann, cello; Klaus Stoll, double bass. Telefunken 6.42844 5

Pleyel, I. (1757-1831). Symphonie periodique no 6 in F. Cologne CO/Muller-Bruhl. Schwann VMS 1405 19

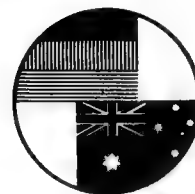
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AT YOUR SERVICE

12.00 THE CLASSIC JAZZ ERA

"I like Ike, Geech, slippery horns sweet & sour"

Prepared and presented by Bill Haesler and Dick Hughes

Dick Hughes — pianist, drummer, bandleader, journalist, jazz writer, occasional broadcaster, raconteur and a walking encyclopedia of jazz with almost total memory recall — is our special guest today. Mr Hughes is well known for his unselfish and constant support to 2MBS-FM and our fund raising functions. Bill Haesler will discuss with Dick his jazz preferences and as the programme title suggests they range from Banjo Ike Robinson and trombonist Geechie Fields to late 1930s Duke Ellington, with a lot in between.

There is little doubt that Dick Hughes is eminently qualified to talk on jazz. His first contact with the music was in Melbourne at the age of 10. He began playing jazz piano

when only 16 and became President of the University Rhythm Club just two years later. He has worked as a journalist in London and during 1952-54 interviewed many well-known jazz celebrities for ABC radio. Since moving to Sydney in 1955 Dick has been actively engaged in promoting live jazz on radio, TV, the concert stage and in clubs, pubs and restaurants. Dick Hughes is known by his incisive and forthright views on jazz music and today's programme should be no exception.

1.00 THE E.M.A. PROGRAMME

CONCERT RECORDED BY
2MBS-FM

Sammartini, G. (1693-1770). Trio sonata in G. Helen Oberg, recorder; Howard Oberg, flute; Susan Blake, cello; Tommie Anderson, baroque guitar.

Telemann, G. (1681-1767). Trio sonata in G. Howard Oberg, Helen Oberg, recorders; Susan Blake, cello; Tommie Anderson, baroque guitar.

Hottelierre, J. (1680-1761). Trio sonata in C. Howard Oberg, Helen Oberg, alto recorders; Tommie Anderson, theorbo; Susan Blake, cello.

Pezel, J. (1639-1694). Sonatinas for two melodic instruments and basso continuo. Howard Oberg, soprano and tenor recorders, baroque flute; Helen Oberg, soprano and tenor recorders; Tommie Anderson, theorbo; Susan Blake, cello.

Dufaut, F. (bc1630). Suite in C minor. Tommie Anderson, lute.

Telemann, G. Trio sonata in C. Howard Oberg, Helen Oberg, alto recorders; Tommie Anderson, theorbo; Susan Blake, cello.

2MBS-FM recording

2.00 THE COMPACT DISC SHOW

Prepared and presented by Lachlan Benson

Mozart, W. (1756-1791). Serenade no 9 in D, K320 *Posthorn* (1779). Prague CO/Mackerras. CD Telarc 80108 44

Tchaikovsky, P. (1840-1893). Capriccio Italiens; op 45 (1880). Cincinnati SO/Kunzel. CD Telarc 80041 16

Mahler, G. (1860-1911). Symphony no 1 in D (1888). Frankfurt SO/Inbal. CD Denon 33C37 7537 55

4.00 CLASSICAL CONCERT

Prepared by Barrie Marchant

Maillard, A. (1817-1871). The dragons of Villars overture (1856). London SO/Bonyng. WRC S4770 5

Franck, C. (1822-1890). Cello sonata in A (1886). Robert Cohen, cello; Robert Vignoles, piano. CRD 1091 21

Tchaikovsky, P. (1840-1893). Romeo and Juliet, fantasy overture. USSR R & TV Large SO/Ochinnikov. Melodiya C10 17061-2 21

5.00 EVENSONG FOR THE THIRD SUNDAY IN ADVENT

Prepared and presented by Ann Ramsay

Palestrina, G. (1525-1594). Matins responsory: Look from afar; Come Thou, Redeemer of the Earth. Michael Guest, David Hill, Patrick Craig, Mark Parrott. 7

Trad. The truth sent from above. Geoffrey Talbot. 3

Wartlock, P. (1894-1930). Adam Lay y Bounden (15th C). 1

Anon. (15th C) There is a flower springing. Richard Simpkin, Paul James, Christopher Betts, Patrick Craig 4

Old carol: People look east. 2

Howells, H. (1892-1983). A spotless rose. David Hill. 4

Olivers, H. (1725-1799). Lo, He comes with clouds descending. Lichfield Cathedral Choir; Peter King, organ; Jonathan Rees-Williams, director (all above). Alpha ACA 503

Vivaldi, A. (1678-1741). Gloria. Elizabeth Vaughan, soprano; Janet Baker, contralto; Ian Partridge, tenor; Christopher Keyte, bass;

Choir of King's College, Cambridge; Academy of St Martin in the Fields/Willcocks, director. Argo ZRG 505 29

Bach-Gounod. Alleluia, Ave Maria. Kiri Te Kanawa, soprano; Peter Averi, organ. 3

Anon. A virgin most pure. Chapel Choir of Christ's College, Christchurch.

Jude-Havergal. Consecration. Peter Baillie, tenor; Peter Averi, organ. 4

Haydn-Newton. Glorious things of Thee are spoken. Choir and Chorale of Christchurch Harmonic Society; George Martin, organ/Hawkey.

Handel, G. (1685-1750). How beautiful are the feet from Messiah. Malvina Major, soprano; Geoffrey Skerrett, organ. 3

The Lord's my shepherd. Choir and Chorale of Christchurch Harmonic Society; George Martin, organ/Hawkey. Kiwi SLC 131 (6 above) 4

Various. Christmas carols. Scottish NCH&O/ Currie. ASV ACM 2043 27

Handel, G. I know that my Redeemer liveth, from Messiah. Aled Jones, soprano. IO AJ2 7

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 SYMPHONY

Shostakovich, D. (1906-1975). Symphony no 8 in C minor, op 65 (1943). Moscow PO/ Kondrashin. Melodiya CM 03583 4 56

9.00 VERSIONS AND VARIATIONS

Vivaldi, A. (1678-1741). Violin concerto in G, RV310, from *L'estro armonico*. I Musici. Philips 412 128-1 7

Bach, J.S. (1685-1750). Concerto in F, BWV978 (after Vivaldi). Timothy Roberts, harpsichord. Hyperion A66154 8

Gumpelzhaimer, A (1559-1625). Vom Himmel hoch da komm' ich her. Elly Ameling, soprano; Bernhard Michaelis, alto; Hans-Ulrich Mielsch, tenor; Barry McDaniel, baritone. Harmonia Mundi 1C 027 99809 4

Bach, J.S. Vom Himmel hoch da komm' ich her; BWV606. Marie-Claire Alain, organ. Erato EPR 15501 1

Fugue on Von Himmel hoch; BWV701. Lionel Rogg, organ. Harmonia Mundi/WRC S 4443 2

Stravinsky, I. (1882-1971). Choral variations on Von Himmel hoch. University of Utah Choir; Utah SO/Abravental. Vanguard VSD 2120 10

Bach, J.S. Canonic variations on a Christmas hymn — Vom Himmel hoch, BWV769 (1747). Lionel Rogg, organ. Harmonia Mundi/WRC S 4487 11

Prelude and fugue in G, BWV8840. (1744). Zuzana Ruzickova, harpsichord. Erato/WRC S 5065 3

Prelude and fugue in G, BWV902. Timothy Roberts, harpsichord. Hyperion A66154 8

10.00 SERENADE TO MUSIC

Prepared and presented by Lachlan Benson

The Guitar in Chamber Music

Giuliani, M. (1780-1829). Grand sonata for flute and guitar, op 85 (1817). Valarie King, flute; Anisa Angarola, guitar. Discovery DS 203 19

Carulli, F. (1770-1841). Sonata in A, op 21 no 1. Pepe Romero, guitar; Wilhelm Hellwig, fortepiano. Philips 410 396-1 15

Castelnuovo-Tedesco, M. (1895-1968). Guitar quintet, op 143 (1950). Siegfried Behrend, guitar; Zagreb String Quartet. Acanta EA 22780 21

Spoehr and Faure Chamber Music

Spoehr, L. (1784-1859). Octet in E, op 32. Nash Ensemble. CRD 1054 27

Faure, G. (1845-1924). Nocturne no 13 in B minor, op 119 (1921); Pieces breves, op 84 nos 1-8 (1869-1902). Paul Crossley, piano. CRD 1106/7 27

Monday 15

12.00 MIDNIGHT ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of programmes.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between.

9.00 MOZART

The Great Interpreters
Mozart, W. A. Overture 'The Magic Flute', BBC SO/Toscanini. Seraphim 60150 7

Piano Concerto in D Minor, K466. Artur Schnabel, piano; Philharmonia/Susskind. Turnabout THS 65046 31

Serenata notturna, K239. Adolf Busch Chamber Players Turnabout THS 65058 11

10.00 ITALIANO

Prepared by Rosemary Catts

Donizetti, G. (1797-1848). Don Pasquale, overture and arias (1843). Hungarian State Opera O/Korodi. Eurodisc 203 477-366 9

Bellini, V. (1801-1835). Svanir le voci; Meco all' altardi di Venere, from Norma (1831). Barry Morell, tenor; Edgardo Stivan, tenor; Vienna Academy CO/Meyer. RCA ARLI 0135 10

Boccherini, L. (1743-1805). Quintet for strings in E, op 13 no 5. Alexander Schneider, Felix Galimir, violins; Michael Tree, viola; David Sayer, cello; Lyn Harrell, cello. Vanguard SRV 291 SD 24

Verdi, G. (1813-1901). *Teco io sto*, from A Masked Ball. Eileen Farrell, soprano; Richard Tucker, tenor; Columbia SO/Cleva. CBS ODA 5158 8

Paganini, N. (1782-1840). Violin concerto no 2 in B minor, op 7. Salvatore Accardo, violin; London PO/Dutoit. DG 2530 900 31

Mendelssohn, F. (1809-1847). Symphony no 4 in A, op 80, *Italian* (1833). Berlin PO/Tennstedt. HMV OASD 3963 26

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

After bass player Charles Mingus died, some of his colleagues formed a band to continue his work. Led by long-time Mingus drummer Dannie Richmond, it was called Mingus Dynasty and we shall hear an example of its work today.

Also recordings by pianist Phineas Newborn, trombonist Turk Murphy and trumpeter Clark Terry leading a big band.

1.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Haydn, J. (1732-1809). Oboe concerto in C. Ingo Goritzki, oboe; Southwest German Chamber O/Angerer. Claves D 606 22

Goldmark, C. (1830-1915). In Italy, Overture, op 49. Sydney SO/Lanchbery. HMV OSAD 7596 11

Dvorak, A. (1841-1904). Symphonic variations, op 78. Bavarian RSO/Kubelik. DG 2530 712 20

2.00 STRINGS AND WINDS

Prepared by Barrie Marchant

Weber, C. M. (1786-1826). Clarinet concerto no 2 in E flat, op 74. (c1812). Thea King, clarinet; London SO/Francis. CD Hyperion 66088 24

Rodrigo, J. (b1902). Three Spanish pieces. Eduardo Fernandez, guitar. CD Decca 414 161-2 12

Haydn, J. (1732-1809). Concerto in E flat for two horns. Philharmonia O/Warren-Green. CD Nimrod 5017 18

3.00 GLENN GOULD PLAYS BACH

Prepared by Sofia Boniecki

Bach, J. S. (1685-1750). Toccata in C minor, BWV911 (1720). CBS 236001 11

Keyboard concerto no 4 in A, BWV1055. Columbia SO/Golschmann. CBS SBR 235337 14

Goldberg Variations, BWV988 (1742). CBS D 37779 51

Glenn Gould, piano (3 above). The Art of the Fugue, BWV1080, Contrapunctus 1 to 5 (1750). Glenn Gould, organ. 14

French suite no 5, BWV816 (1723). CBS SBR 235682 11

Keyboard concerto no 5 in F minor, BWV1056. Columbia SO/Golschmann. CBS SBR 235230 10

Glenn Gould, piano (two above).

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Bernstein, L. (b1918). The balcony scene Tonight from West Side Story (1957). Kiri Te Kanawa, soprano; Jose Carreras, tenor; CH&O/Bernstein. DG 415 253-1 7

Beethoven, L. (1770-1827). Piano sonata no 8 in C minor, op 13 *Pathétique* (1799). Radu Lupu, piano. Decca JB 105 22

d'Indy, V. (1851-1931). A summer day in the mountains, op 61 (1906). Loire PO/Dervaux. WRC R 09093 31

Elgar, E. (1857-1934). Violin concerto in B minor, op 61 (1910). Kyung-Wha Chung, violin; London PO/Solti. Decca SXL 6842 49

Moreno-Torres, F. (b1891). De este de Madrid. Jose Carreras, tenor; English CO/Ros-Marba. Philips 9500 649 4

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from 'Bunk' to the 'Bird'.

8.00 BACH TO FRONT

Prepared and presented by Owen Fisher

A monthly programme of Bach's music in both original and modern forms.

Bach, J. S. (1685-1750). Motet: Der Geist hilft unsrer Schwachheit auf, BWV226. Elly Ameling, soprano; Janet Baker, mezzo-soprano; Ian Partridge, tenor; John Shirley-Quirk, bass; Joy Hall, cello continuo; Rodney Slatford, double bass; Ian Hare, organ; Academy of St Martin in the Fields; Neville Marriner, director/Willcocks. HMV HQS 1254 9

Prelude no 9, from Well-Tempered Clavier Book II. Swingle Singers/Swingle Philips J9 (mono) 4

Two-part invention in D; three-part symphony in D. Zuzana Ruzickova, harpsichord. WRC S 5737 (mono) 3

Chorale: Christum wir sollen loben schon, BWV611. King's College Choir; Andrew Davis, organ/David Willcocks, conductor. WRC S 4604 4

Violin sonata no 5 in F minor, BWV1018. Eduard Melkus, violin; Huguette Dreyfus, harpsichord. Archiv 2708 032 (mono) 17

Gavotte no 1, from English suite no 3. Tadao Sawai, first koto; Kazue Sawai, 2nd koto; Hozan Yamamoto, shakuhachi; Sadanori Nakamura, guitar; Tatsuro Takomoto, bass; Takeshi Inomata, drums. Victrola VICS 1458 2

Brandenburg concerto no 3 in G, BWV1048. Kenneth Sillito, violin; Denis Vigay, violoncello; John Birch, harpsichord; Academy of St Martin in the Fields/Marriner. CD Philips 400 076-2 13

9.00 STORMY MONDAY

Two hours of the best in blues, R 'n' B, soul, gospel, cajun & zydeco. With regular specials on artists, bands and musical styles, as well as our weekly guide to the local blues music scene. Included in the programme are interviews with visiting and local musicians and broadcasts live from Studio C.

11.00 CROSSING THE DIVIDE

Corelli, A. (1653-1713). Variations on La Folia, op 5 no 12 (1710). Frans Bruggen, recorder; Anner Bijlsma, cello; Gustav Leonhardt, harpsichord. Telefunken SAWT 9518 10

Dvorak, A. (1841-1904). String quintet in E flat, op 97 (1893). Josef Sepsei, Wolfgang Rausch, violins; Peter Pfuhl, Sabine Pfuhl, violas; Philipp Bosbach, cello. Harmonie der Welt HMW 599 29

Marais, M. (1656-1728). Variations on Les folies d'Espagne. Heinz Holliger, oboe; Marcal Cervera, bass viol; Christiane Jaccottet, harpsichord. Philips 6500 618 13

Janacek, L. (1854-1928). Tema con variazione, *Zdenka's variations* (1880). Ivan Klansky, piano. Supraphon 1111 2976 9

Anon. (19th C). Uydi! sovsem uydi; Vernis'; On uyekhai. Anna Chernyavskaya, mezzo-soprano; Guenter Girsch, piano. Schwann VMS 2101 12

Rachmaninov, S. (1873-1943). Variations on a theme by Corelli in D minor, op 42 (1931). Viktor Yeresko, piano. Melodiya C 01649-50 18

Mussorgsky, M. (1839-1881). Sunless (1874). Oda Slobodskaya, mezzo-soprano; Ivor Newton, piano. Saga 5357 14

Tuesday 16

1.00 THE RUBBER ROOM

Prepared by Ian Hartley and Marc Dekenzo

Avant-garde studio techniques with a regular state of the art album

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 THE CELESTIAL HARP IN THE 20th CENTURY

Prepared by Ida Ferson

Ravel, M. (1875-1937). Introduction and allegro (1905). Susan Drake, harp; English String O/Boughton. Nimbus 2139 11

Jolivet, A. (b1905). Prelude for harp. 4

Casella, A. (1883-1947). Sonata for harp, op 68 17

Prokofiev, S. (1891-1953). Prelude in C for harp, op 12 no 7. Elena Zaniboni, harp. 3

Italia ITL 70055 (3 above)

Debussy, C. (1862-1918). Danses sacree et profane (1905). Susan Drake, harp; English String O/Boughton. Nimbus 2139 11

Hasselmans, A. (1845-1913). Follets. **Poenitz, F.** (1850-1913). Spukhagte gavotte op 75.

Lily Laskine, Marielle Nordmann, harps. Erato STU 71467 (2 above) 3

10.00 THE MELLOW CELLO

Prepared by Barrie Marchant

Bridge, F. (1879-1941). Scherzetto (arr. Cornford).
RCA VRL1 7447 3

Mendelssohn, F. (1809-1847). Songs without words, op 109.
Enigma K 23524 5

Faure, G. (1845-1924). Elegie (1865).
RCA VRL1 7447 7

Debussy, F. (1862-1934). Romance (1896).
Enigma K 23524 6

Villa-Lobos, H. (1887-1959). Cantilena, from Bachianas Brasileiras no 5.
RCA VRL1 7447 3

Julian Lloyd Webber, cello NPO/Gerhardt Yitkin Seow, piano.

10.30 CONCERT HALL

The St Paul Chamber Orchestra
Prepared by Bob Goodnow

Bach, J. C. (1735-1782). Sinfonia in G minor, op 6 no 6 (1766).
Nonesuch H 71323 12

Mozart, W. (1756-1791). Violin concerto no 3 in G, K216 (1775). Pinchas Zukerman, violin.
CBS 37290 26

Haydn, M. (1737-1806). Symphony in G (1783).
Nonesuch H 71323 15

Mendelssohn, F. (1809-1847). Violin concerto in E minor, op 64. Pinchas Zukerman, violin.
Philips 412 212-1 28

Rameau, J. P. (1683-1764) Tambourin.
St Paul CO/Zukerman. (all above)
Philips 412 215 2

12.00 ON BEETHOVEN'S BIRTHDAY

Prepared by Pamela Linnett

Beethoven, L. (1770-1827). Piano concerto no 2 in B flat. Vladimir Ashkenazy, piano; Vienna PO/Mehta.
CD Decca 411 901-2 30

Clarinet trio in B flat, op 11. Keith Puddy, clarinet; Eileen Croxford, cello; David Parkhouse, piano.
ASV ACA 1005 22

Resignation, WoO149 (1817); The kiss, op 128 (c1822); Adelaide, op 46 (1795). Ian Partridge, Partridge, tenor; Richard Burnett, fortepiano.
Amon Ra SAR 15 10

Cello sonata no 1 in F, op 5. Mstislav Rostropovich, cello; Sviatoslav Richter, piano.
Philips SAL 3453/5-4 23

Symphony no 8 in F, op 93. Philharmonia O/Klemperer.
CD EMI C 747187-2 28

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of Sunday's programme of interviews with people in and behind the music

3.00 COMMEMORATIVE OCCASIONS (2)

Prepared by Pat Bell

Beethoven, L. (1770-1827). Violin concerto in D, op 61 (1806). Wolfgang Schneiderhan, violin; Berlin PO/Jochum.
DG 135 081 46

Symphony no 5 in C minor, op 67 (1807-08). Philharmonia O/Ashkenazy.
CD Decca 400 060-2 35

4.30 A GOTTSCHALK FESTIVAL

Prepared by Bob Goodnow

Gottschalk, L. (1829-1869). Battlecry of freedom, op 55. Leonard Pennario, piano.
Angel RL 32125 6

The Union. Concert paraphrase on nation airs. Eugene List, piano; Vienna State Opera O/Buketoff.
Vox TVS 34441 8

America. Alan Mandel, piano.
Desto DC 6473 4

Marche solennelle for orchestra, band and cannon. Berlin SO and Band/Adler.
Vox TVS 34441 10

5.00 TUESDAY CONCERT

Prepared and presented by David Worpin

Beethoven, L. (1770-1827). String quartet in E flat, op 127. Alban Berg Quartet.
EMI 14 3272-1 36

Piano concerto no 5 in E flat, op 73, *Emperor* (1809). Claudio Arrau, piano; Dresden State O/Davis.
Philips 416 215-1 40

Mozart, W. (1756-1791). Symphony no 38 in D, K504, *Prague* (1786). Academy of St Martin in the Fields/Marriner.
HMV OASD 270308 30

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

Tonight on Robin's Nest of Jazz the featured musician is Nat Adderley and his brother Julian. By the mid 1960s, Cannonball Adderley's quintet was firmly established as one of the most popular small combos in jazz. Adderley's pianists have included Bobby Timmons, Barry Harris, Victor Feldman and Joe Zawinul... all of whom will be featured on this programme of mainstream to modern jazz tonight.

8.00 NEW RELEASES

Presented by Ray Byron

Our weekly survey of the latest from the overseas and local record catalogues, featuring both LPs and compact discs.

10.00 CHAMBER CONCERT

Prepared by Gerda Hoffmann

Beethoven, L. (1770-1827). Sonata no 21 in C, op 53, *Waldstein* (1803-04). Emil Gilels, piano.
DG 2531 143 25

Brahms, J. (1833-1897). Trio in E flat, op 40. Pierre del Vescovo, horn; Pierre Amoyal, violin; Michel Dalberto, piano.
WRC R 06692 29

11.00 SCHUBERT'S CHAMBER MUSIC

Prepared by Gerda Hoffmann

Schubert, F. (1797-1828). Sonatina in A, op 162. Josef Suk, violin; Jan Panenka, piano.
Supraphon SUAST 50464 19

String quartet no 14 in D minor, D810. *Death and the maiden*. Guarneri Quartet.
RCA ARL1 6994 36



2MBS-FM

Wednesday 17

MIDNIGHT

12.00 SHADES OF BLACK

Prepared and presented by Dave Stewart

A pot-pourri of black-oriented music from now and then and from here and there

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

3.00 NEW RELEASES

Presented by Ray Byron

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues.

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 ENGLISH ORCHESTRAL

Prepared by Audrey Manning

Harty, H. (1879-1941). A Comedy overture (1906). Ulster O/Thomson.
Chandos ABRD 1027 14

Finzi, G. (1901-1956). Concerto for clarinet and string orchestra, op 31 (1949). Thea King, clarinet; Philharmonia O/Francis.
Hyperion A 66001 27

Walton, W. (1902-1983). Symphony no 1 in B flat minor (1931-35). Scottish NO/Gibson.
Chandos ABRD 1095 43

10.30 CONCERT HALL

Prepared by Lachlan Benson

Rossini, G. (1792-1868). Overture: Tancredi (1813). NPO/Chailly.
CD Decca 414 407-2 7

Crusell, B. (1775-1838). Clarinet concerto no 2 in F minor, op 5. Thea King, clarinet; London SO/Francis.
CD Hyperion CDA 66088 25

Elgar, E. (1857-1934). Symphony no 1 in A flat, op 55 (1908). Royal PO/Previn.
CD Philips 416 612-2 52

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Ruby Braff, the poet laureate of the mainstream cornet, with the band of tenor player Scott Hamilton (A first, Concord CJ 274) and a programme of ballads and swingers. Moten Swing is the highlight of today's second look at Andy Kirk and his Clouds of Joy (Affinity AFS 1011).

Coslow, Sam. Romance in the dark (1985).

Bernard Hanighen-Gordon Jenkins-Johnny Mercer. When a woman loves a man.

Carmichael, Hoagy. Rockin' chair.

Harry Akat-Sam M. Lewis-Joe Young. Dinah. Ruby Braff and Scott Hamilton (all above).

Concord CJ 274

Mary Lou Williams-Wells. Little Joe from Chicago (1938-41).

McGhee. McGhee special.

Benny Moten-Bus Moten. Moten swing.

Johnakins-Kirk. Wednesday night hop.

Williams. Cloudy.

Bowman-Sumner. Twelfth Street rag.

Mary Lou Williams-Lawson. Big Jim blues.

Sykes. 47th Street jive. Andy Kirk and his Clouds of Joy (8 above). Affinity AFS 1011 (mono) (8 above).

1.00 WEDNESDAY MATINEE

Prepared and presented by Audrey Manning

Myslivecek, J. (1734-1781). Octet no 1 in E flat for wind instruments. Prague Chamber Ensemble. Supraphon SUAST 19763 15

Beethoven, L. (1770-1827). Variations and fugue in E flat, op 35 *Eroica* (1802). Emil Gilels, piano. DG 2532 024 24

Mercadante, S. (1795-1870). Flute concerto in E. Jean Pierre Rampal, flute; English CO/Scimone. Erato STU 71320 22

Beethoven, L. Symphony no 3 in E flat, op 55. (1803). Academy of St Martin in the Fields/Marriner. Philips 7337 314 50

3.00 19TH- AND 20TH-CENTURY COMPOSERS

Prepared by John Staats

Varese, E. (1883-1965). Equatorial (1934). Thomas Paul, bass; Contemporary Chamber Ensemble/Weisberg. Nonesuch H 71269 12

Xenakis, I. (b1922). Akrata (1964-65). Buffalo PO/Foss. Nonesuch H 71201 11

Colgrass, M. (b1932). Fantasy variations (1961). Raymond New Jersey Percussion Ensemble/Raymond des Roches, director. Nonesuch H 71 291 11

Wuorinen, C. (b1938). String trio (1967-68). Members of Speculum Musicae; Rolf Schulte, violin; John Graham, viola; Fred Sherry, cello. Nonesuch H 71 319 16

4.00 PRO ARTE HOUR

By courtesy of Avan-Guard Music Pty. Ltd.



Prepared and presented by Eimir Brunckhorst

Rameau, J-P. (1683-1764). Pygmalion, acte de ballet (1748-54). Mieke van de Sluis, Francoise Vanhecke, Rachel Yakar, sopranos; John Elwes, tenor; Choir of the Chapel Royal, Paris; La Petite Bande/Leonhardt. Pro Arte PAC 1082 48

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Beethoven, L. (1770-1827) Piano sonata no 14 in C sharp minor. Friedrich Gulda, piano. Decca VIV 59 17

Mozart, W. (1756-1791). Chi sa, chi sa, qual sia from Il burbero di buon core. Kiri Te Kanawa, soprano; Vienna CO/Fischer. Decca SXL 6999 3

Strauss, R. (1864-1949). Dance of the seven veils from Salome. Chicago SO/Reiner. Time-Life STL 558 9

Lehar, F. (1870-1948). Finale from Land of Smiles. Valerie Goodall, soprano; Giuseppe di Stefano, tenor; Dagmar Koller, soprano; Heinz Holecsek, baritone; Vienna Volksoper O/Lambrecht. RCA RL 30340 6

Debussy, C. (1862-1918). The little shepherd; Golliwog's cakewalk. Alexis Weissenberg, piano. Time-Life STL 548 5

Balle, M. (1808-1870). Overture to The Bohemian Girl. John Barbirolli and his O. HMV SLS 796/2 6

Meyerbeer, G. (1791-1864). O Paradiso dal l'onde uscito, from L'Africana. Placido Domingo, tenor; London SO/Santi. RCA LSC 3251 8

Grofe, F. (1892-1972). On the trail from Grand Canyon suite. NBC O/Toscanini. RCA WRIS 2036 7

Haydn, J. (1732-1809) Overture to The Fishermen. Sydney SO/Thomas. Philips 410 377-1 4

Coates, E. (1886-1957) Queen Elizabeth march from Three Elizabeths Suite. New Philharmonia O/Boult. Lyrita SRCS 107 5

Berlioz, H. (1803-1869). Romeo alone: Great festivities in Capulet's palace from Romeo and Juliette, op 17. Boston SO/Munch. Time-Life STL 545 12

Khachaturian, A. (1903-1978). Lullaby from Gayenah suite. London SO/Black. Decca VIV 54 5

Holst, G. (1874-1934). Mercury from The Planets suite. Los Angeles PO/Mehta. Decca VIV 21 4

Auric, G. (b1899). Theme from Moulin Rouge. Boston Pops O/Fiedler. Time-Life STLF 0007 3

Czibulka, A. (1842-1894). Love's dream after the ball. London SO/Bonyng. Decca SPA 598 5

7.00 THE JOY-A-JAZZ

The Billie Holiday Story — Part 1

Billie Holiday is regarded by many as the greatest of female jazz singers, and her influence is still being felt by countless vocalists around the World, many years after her death in 1959. Tonight Joya Jensen presents the first of the two parts of a musical story on the singer, which features some of her classic recordings, both the well-known and the seldom-heard, including the historic first sides she put down (with Benny Goodman). The tracks come from the impressive set of three double albums, *The Billie Holiday Story*, Volumes 1, 2 and 3 (Avan-Guard B2VL228/29/30). Among selections on this occasion: *Your Mother's Son-In-Law/Riffin' The Scotch* With the Benny Goodman Orchestra. *Did I*

Remember?/No Regrets With the Billie Holiday Orchestra. *Pennies From Heaven/That's Life I Guess/If Dreams Come True* With the Teddy Wilson Orchestra. *Without Your Love/Swing, Brother, Swing/Back In Your Own Back Yard/On The Sentimental Side/Tell Me More/Laughing At Life* With the Billie Holiday Orchestra. And the personnel of the bands reads like a Who's Who of Swing Era jazz.

8.00 OBERON

Prepared and presented by David McDonald

Weber, C-M (1786-1826). Oberon, opera in three acts (1826). Libretto by James Robinson Planche. First performed 12 April 1826, Covent Garden, London. OBERON, King of the Fairies

Donald Grobe, tenor
REZIA, the Caliph's daughter
Birgit Nilsson, soprano
HUON, Duke of Guienne
Placido Domingo, tenor
SCHERASMIN, Huon's squire
Hermann Prey, baritone
FATIME, Rezia's maid Julia Hamari, soprano
PUCK Marga Schiml, contralto
MERMAID Arleen Auger, soprano
Bavarian RSCh & O/Kubelik. DG 2726 052 110

Synopsis

Act I. A garden in Oberon's kingdom. Oberon, the Fairy King, has quarrelled with Titania on the question of whether a man or a woman is more likely to prove unfaithful. The quarrel has ended with Oberon vowing to avoid Titania until a pair of human lovers is found who are true to each other despite desperate odds. Puck arrives with the story of Huon, a knight in Charlemagne's court, who for no fault of his own has fallen out of favour with the emperor. He has been forbidden to return to the court until he has journeyed to Bagdad, killed the Man sitting on the left of the Caliph, and made the Caliph's daughter, Rezia, his bride. Oberon shows Huon and Rezia to each other in a vision, and mutual love is the immediate result. He gives Huon a magic horn that will summon Oberon whenever he is in serious trouble. Huon and his servant Scherasmin are then waited to a spot before the gates of Bagdad. In the harem, Rezia deplores her forthcoming marriage to a prince she does not love. Fatima, her slave, reports the arrival of Huon and Schersmin.

Act II. A hall in the Caliph's palace. Huon, forcing his way into the palace slays Rezia's betrothed and claims Rezia with a kiss. After sending their pursuers to sleep by sounding the magic horn, Huon and Scherasmin flee with Rezia and Fatima. The fugitives board a ship, but Oberon summons up a mighty storm

10.00 DRAMATIC MUSIC

Prepared and presented by Martin Davidson

Schoenberg, A. (1874-1951). Nachtwandler (1901). Mary Thomas, soprano; Sebastian Bell, piccolo; Howard Snell, trumpet; John Constable, piano; James Holland, side drum; David Atherton, conductor. Decca SXL 6660-4 5

Stravinsky, I. (1882-1971). L'histoire du soldat — suite (1917-18). Israel Baker, violin; Richard Kelly, double bass; Roy d'Antonio, clarinet; Don Christlieb, bassoon; Charles Brady, cornet; Robert Marsteller, trombone; William Kraft, percussion; Igor Stravinsky, conductor. CBS 72007 25

Partch, H. (1901-1974). Delusion of the fury (1963-69). Harry Partch Ensemble/Mitchell. Columbia M2 30576 73

Thursday 18

12.00 STOPS/GAPS/MEASURES

Prepared by Rik Rue and Shane Fahey

A programme spanning a wide area of music and sounds from regional environmental works, text, experimentation in sound, and local and international new musics

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah

3.00 TILL DAWN

Three hours of classical music to dispel the darkness.

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 THE BOSTON SYMPHONY

Prepared by Bob Goodnow

Tchaikovsky, P. (1840-1893). Serenade in C for string orchestra, op 48. Time-Life STL 541 27

Dvorak, A. (1841-1904). Cello concerto in B minor, op 104. Gregor Piatigorsky, cello. Time-Life STL 554 42

Debussy, C. (1862-1918). Images 1 and 3 (1906-09). Time-Life STL 548 14

Boston SO/Munch (all above)

10.30 CONCERT HALL

Prepared by Ruth Warren

Verdi, G. (1813-1901). Overture to Aroldo (1857). Singapore SO/Choo Hoey. Marco Polo 6.220184 10

Chopin, F. (1810-1849). Piano concerto no 1 in E minor, op 11 (1830). Peter Frankl, piano; Innsbruck SO/Wagner. Turnabout TV S 34473 40

Glazunov, A. (1865-1936). Symphony no 5 in B flat, op 55 (1895). USSR R TV Large SO/ Fedoseyev. Melodiya C10 06469-70 32

12.00 WOMEN'S WORK

Prepared by Bob Goodnow

Boulanger, L. (1893-1918). Nocturne and cortege. Joseph Roche, violin; Paul Freed, piano. Vox SVBX 5112 6

Clairieres dans le ciel: Songs 1-5. Kristine Ciesinski, soprano; Ted Taylor, piano. Leonarda LPI 118 11

D'un matin de printemps. Katherine Hoover, flute; Virginia Eskin, piano. Leonarda LPI 104 5

Clairieres dans le ciel: Songs 6-11. Kristine Ciesinski, soprano; Ted Taylor, piano. Leonarda LPI 118 13

Arpieu, C. (b1903). Trio for oboe, clarinet and bassoon. Soni Ventorum. Crystal S 254 9

Boulanger, L. Clairieres dans le ciel: Songs 12 and 13. Kristine Ciesinski, soprano; Ted Taylor, piano. Leonarda LPI 118 10

1.00 AMERICAN CONTEMPORARY

Vincent Persichetti

Prepared by Bob Goodnow

Persichetti, V. (b1915). Serenade no 10. Louise Di Tullio, flute; Susann McDonald, harp. Klavier KS 560 12

Sinfonia: Janiculum, op 113 (1968). Philadelphia O/Ormandy. RCA LSC 3212 23

Symphony for band, op 86 (1956). Eastman Wind Ensemble. Mercury SRI 75094 17

2.00 MELODIYA CONCERT

By courtesy of New Era Records

Prepared by Marie-Louise Stenstroem

Corelli, A. (1653-1713). Concerto grosso in B flat, op 6 no 11. Moscow P Academic SO Soloists Ensemble/Igor Oistrakh. Melodiya C10 07543-4 10

Prokofiev, S. (1891-1953). On Guard of Peace (Marshak). Moscow RCH&O; Boys' Choir of Moscow Choir School/Rozhdestvensky. Melodiya C10 00951 000 36

Haydn, J. (1732-1809). String quartet in C, Hob. III: 39. Shostakovich Quartet. Melodiya C10 20667 001 19

Glazunov, A. (1865-1939). Symphony no 1 in E, op 5. USSR TV and Large RSO/Fedoseyev. Melodiya C10 18035-6 33

Chopin, F. (1810-1849). Ballade no 4 in F minor, op 52. Viktor Yereshko, piano. Melodiya C10 15515-16 12

4.00 IRISH INTERLUDE

Prepared by Elaine Hamilton

Anon. The Harp that once through Tara's Halls (arr. Gerhardt). Robert White, tenor; NPO/Gerhardt. RCA ARL1 3442 3

Anon. The Spanish lady. John Lawrenson, baritone; John McCarthy Ch & O/McCarthy. Readers Digest RDS 22 3

Anon. Believe me, if all those endearing young charms (arr. Gerhardt). Robert White, tenor; NPO/Gerhardt. RCA ARL1 3442 3

Anon. My lagan love (MacCathmhail). Robert White, tenor; NPO/Gerhardt. RCA ARL1 3442 4

Anon. The last rose of summer (Thomas Moore). Kiri Te Kanawa, soprano; NPO/Gamley. EMI EMC 222 3

O'Daly, C. (18th C.) Eileen Aroon. Edgar Fleet, tenor; John McCarthy Ch & O/McCarthy. Readers Digest RDS 22 3

Anon. Danny Boy (Weatherley) (1855). Kiri Te Kanawa, soprano; NPO/Gamley. EMI EMC 222 5

Anon. March: Brian Boru. (arr. Robles). Marisa Robles, harp. Argo ZK 61 2

4.30 KIRI TE KANAWA SINGS

Prepared and presented by Ann Ramsay

Canteloube, M-J. (1879-1957). Songs of the Auvergne. Kiri Te Kanawa, soprano; English CO/Tate. Decca SXDL 7604 25

5.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

Beethoven, L. (1770-1827). Symphony no 2 in D, op 36 (1801-02). Vienna PO/Bernstein. DG 410 836-1 36

Bruch, M. (1838-1920). Violin concerto no 1 in G minor, op 26 (1868). Shlomo Mintz, violin; Chicago SO/Abbado. DG 2531 304 26

Sussmayr, F. (1766-1803). Das Namensfest — Grandfather's birthday celebration (1799). Hungarian R Children's Ch; Budapest SO/Laszlo Csanyi. Budapest FX 12294 31

Liszt, F. (1811-1886). Rhapsodie espagnole (1845). Irina Plotnikova, piano. 7 Records MLF 212 15

7.00 ABOUT A QUARTER MILLION MILES

Prepared and presented by Martin Davidson

Lewis, W. — Hamilton, N. How high the moon (1953). Billy Eckstine, Roy Eldridge, Kai Winding, John La Porta, Warne Marsh, Lester Young, Terry Gibbs, Teddy Wilson, Billy Bauer, Eddie Safranski, Max Roach. MGM EP 574 (mono) 6

How high the moon (1955). Lionel Hampton, Art Tatum, Buddy Rich. Pablo 2625 706 (mono) 5

Harris B. Ornithology (1946). Charlie Parker, Miles Davis, Joe Albany, Addison Farmer, Chuck Thompson. Spotlite SPJ 123 (mono) 5

Ornithology (1950). Charlie Parker, Fats Navarro, Bud Powell, Curley Russell, Art Blakey. Columbia 34808 (mono) 8

Ornithology (1953). Charlie Parker, Red Garland, Bernie Griggs, Roy Haynes. Blue Note BNJ 71098 (mono) 5

Lewis, W. — Hamilton, N. How high the moon (1956). Milt Jackson, Lucky Thompson, John Lewis, Skeeter Best, Oscar Pettiford, Kenny Clarke. Atlantic 1242 (mono) 6

Tristano, L. (1919-1978). Lennie-bird (1955). Lennie Tristano, Lee Konitz, Gene Ramey, Art Taylor. Atlantic SD 2 7006 6

Lewis, W. — Hamilton, N. How high the moon (1958). Sonny Rollins, Barney Kessel, Leroy Vinnegar. CD Contemporary VDJ 1552 8

How high the moon (1958). Slim Gaillard. Dot/MCA VIM 5608 5

8.00 CAN'T QUITE CATCH THE BEAT

Produced and presented by Rik Rue

Program 1 in a two-part survey, sampling the works of several less well-known Australian composers, improvisors, performers who are engaged in the production of new and 'experimental' music and soundworks. The program often juxtaposes the disparate practices and media by which the soundworks are produced (acoustic/electronic; traditional/new instrumentation; the studio as instrument; cassette technology), and features some of the participants' comments on the possibilities of their respective processes.

Tonight includes music/soundworks/ comments by: Ernie Altoff, X de Michi, Jim Denley, Herby Jecher, Kimmo, Chris Mann, Catherine Schieve, Richard Vella. Produced with the financial assistance of the Music Board, Australia Council.

NOONAN'S TEA SHOP

UPSTAIRS IN THE STRAND ARCADE



MORNING TEA • LUNCH • AFTERNOON TEA

SHOP 129-131, SECOND GALLERY LEVEL, STRAND ARCADE. 221 6838

9.00 I MANDOLINI

A Melbourne trio of original 17th and 18th century plucked string instruments, unique in Australia.

Grenser (18th C). Trio in C for two mandolins and mandolono. 8

Fouchetti, G. (c1770). Sonata no 4 in D minor for two mandolins. 4

Denis, P. (c1770). Ah, vous dirai-je maman; andante with variations for two mandolins. 3

Anon Italian (14th C). Medieval dances for mandora. Lamento di Tristano; La Rotta. 2

Anon. (1810). Three little dances for two Milanese mandolins. 4

Barbella, E. (1725-1777). Duetto no 4 in D for two mandolins. 9

Skene Ms. (c1625). Five scottish pieces for mandora: Almain; Put on your shirt on Monday; Joy to the person; What if a day; The canary.

Cauchiello, P. (c1780). Trio no 9 in C for two mandolins and mandolono. 7
2MBS-FM recording

10.00 THANKS FOR THE MEMORY (50)

Prepared and presented by Joe Neustadt

Gershwin, G. (1898-1937). Of thee I sing — overture. Boston Pops O/Fiedler. Decca PFS 4438 10

Toroba, F. (b1891). Nocturno. Andres Segovia, guitar. WRC R 08677 (mono) 4

Boito, A. (1842-1918). Dai campi, dai prati, from Act I Mefistofele. Beniamino Gigli, tenor; Un-named O. HMV COLH 146 (mono)

Novello, I. Temple ballet music — The bridge of lovers, from Careless Rapture. Ivor Novello and Olive Gilbert at Drury Lane. WRC SHB 23 (mono) 14

Strauss, Johann (1825-1899) — **Strauss, Josef** (1827-1870). Pizzicato polka. Vienna SO/Stolz. Olympic Records 8138 3

Spolianski, S. Tonight or never. Comedy Harmonists. Electrola 1C 148 32256 M 3

Lehar, F. (1870-1948). Once I would like to do something crazy, from Paganini. Richard Tauber, tenor; Carlotta Vanconti, soprano; Un-named O/Weigert. HMV HLM 7172 (mono) 5

Anderson, L. The phantom regiment. Leroy Anderson and his orchestra. MCA DL 78865 (mono) 4

Meyer-Gershin. A cup of coffee, a sandwich and you; Someone to watch over me. Gertrude Lawrence; Un-named O. Decca ACL 1171 (mono) 4

Lara, A. (1900-1969). Granada. Placido Domingo, tenor; London SO/Heinz Loges. DG 2530 700 5

11.00 3.9.1. CANNIBALE

20th century classical/electronic musics, tape c(ut)ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

Program 3 of...

THINGS WILL BE LOUDER TOMORROW:

A series of three one-hour programs exploring the relationship between the dominant

aspects of the world soundscape and music: how the dynamics of the world soundscape became the dynamism of music. These programs will trace the evolution of the world soundscape, pinpointing the ascendancy of new dominant characteristics and demonstrating their relationship with the vocabulary of music from avant-garde to popular.

Prepared and presented by Chris Wade

Friday 19

12.00 A STRICTLY CHEMICAL POINT OF VIEW

Selections of music and dialogue from various outsiders. Society's misunderstood members. Recorded live and in constructed chaotic environments. To absorb human nature from domestic receiving points.

1.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

'Musique fantastique!' Don't be lost in space. Come with us through a filmic time tunnel from the paranoid 50s to the 50th century, from, the 4th dimension to the final frontier, from the inner mind to the outer limits...

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 MOZART IN CONCERT

Prepared by Joan Trahar

Mozart, W. (1756-1791). Serenade no 11 in E flat, K375 (1781). New Philharmonia Wind Ensemble/Klemperer. HMV SXWD 3050 27

Piano concerto no 9 in E flat, K271 (1777). Maria Joao Pires, piano; Gulbenkian Foundation of Lisbon CO/Guschblauer. Erato STU 70763 34

Symphony no 19 in E flat, K132 (1772). Academy of Ancient Music; Christopher Hogwood, director. L'Oiseau-Lyre 169D 1 23

10.30 THE BUDAPEST TRIO AT THE 10TH SYDNEY FESTIVAL

2MBS-FM PRODUCTION

Mendelssohn, F. (1809-1847). Trio in C minor, op 66 (1839). Budapest Trio. 2MBS-FM recording 31

12.00 A GOLDEN JUBILEE

The Monte Carlo Russian Ballet

Prepared and presented by Earle King

Tchaikovsky, P. (1840-1893). Les presages (Symphony no 5 in E minor) (1888). New Philharmonia O/Stokowski. FMRS 40 51

Rossini-Respighi. La boutique fantasque (1918). Philadelphia O/Ormandy. CBS ODA 5086 22

Tchaikovsky, P. Swan lake (1877). HMV SOXLP 30200 21

Borodin, A. (1833-1887). Polovtsian dances from Prince Igor (1869-70/1874-87). Philharmonia O/Karajan. (2 above). WRC S4330 14

2.00 CHORAL SYMPHONIES

Prepared and presented by Ray Byron

Beethoven, L. (1770-1827). Symphony no 1 in C, op 21 (1800). Berlin PO/Karajan. DG 2721055 25

Choral fantasia, op 80 (1808). Joerg Demus, piano; Wiener Singverein; Vienna SO/Leitner. DG 2721138 19

Symphony no 9 in D minor, op 125 *Choral* (1824). Janet Price, soprano; Birgit Finnila, contralto; Horst Laubenthal, tenor; Marius Rintzler, bass; Concertgebouw CH&O/Haitink. CD Philips 410 036-2 70

4.00 CHOICE FOR TODAY

Prepared by Sidia Lorence

Bach, J.S. (1685-1750). Double concerto in D minor, BWV1043. Christian Ferras, violin; Festival CO/Yehudi Menuhin, violin and director. HMV ASD 346 17

Weber, C.-M. (1786-1826). Concertpiece in E minor, op 79. Robert Casadesu, piano; Cleveland O/Szell. CBS ODA 5132 16

Franck, C. (1822-1890). Psyche, symphonic poem (1887-88). Czech PCh; Prague SO/Fournet. Supraphon SUA 506 74 45

Schubert, F. (1797-1828). Impromptu in A flat, op 90 no 4. Vladimir Horowitz, piano. CBS CBR 23 5597 7

Tchaikovsky, P. (1840-1893). Pezzo capriccioso op 62. Maurice Gendron, cello; Vienna SO/Dohnanyi. Philips 6580 131 9

Debussy, C. (1862-1918). Sonata. Peter Lukas Graf, flute; Serge Collot, viola; Ursula Holliger, harp. Claves LP 30 280 17

6.00 ENTER THE LADIES

Joan Carden

Prepared by Rosemary Catts

Mozart, W. (1756-1791). Aria: Mi tradi quell'alma from Don Giovanni. Opera O of Sydney/Harding. CBS A04 6

Verdi, G. (1813-1901). Violetta's aria from Act I of La Traviata (1853). Sydney SO/Clapham. ABC AA 9059 8

Mozart, W. Recitative and rondo, K505. John Winther, piano. CBS A04 11

Verdi, G. Willow song and Ave Maria from Otello (1887). Sydney SO/Clapham. ABC AA 9059 12

Mozart, W. concert aria for soprano, K383; Scene with Rondo with violin solo, K490. Robert Ingram, violin; Opera O of Sydney/Harding. CBS A04 13

Joan Carden, soprano (all above)

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of Jazz, whether it be soloist or band, composition or arrangement. Among the

artists to be heard tonight will be: The Hampton Hawes Trio; Buster Williams and Roy Ayers; The Four Brothers and singer Lena Horne.

8.00 ENGLAND'S FIRST GREAT SYMPHONY

Elgar, E. (1857-1934). Symphony no 1 in A flat, op 55. London SO/Solti. 50
Decca SXL 6569

9.00 THE ROMANTIC SWISS

By courtesy of the Swiss Consulate-General

Kirchner, T. (1823-1903). Preludes, op 9 (1859).

Raff, J. (1822-1882). Capriccio; Salterello; Etude.

Frolich, T. (1803-1836). Five elegies, op 15 (1833). 60
Rimaphon RILP 30025

Charles Dobler, piano (all above).

10.00 MUSICKE OF SUNDRIE KINDS

Josquin Desprez. (c1440-1521). Motet: Huc me sydere. Pro Cantione Antiqua; Bruno Turner, director. 8
Archiv 2533 360

Anon. Entree suis en grant pensee; Une Mousque de Biscaye; Se j'ay perdu mon amy. Nonesuch Consort; Joshua Rifkin, director. 7
Nonesuch H-71261

Tandernaken (c1500). Early Music Consort of London; David Munrow, director. 4
HMV SLS 5049

Frye, W. Tout a par moy. 7

Josquin Desprez. Missa Faisant regretz. Medieval Ensemble of London (2 above) 22
L'Oiseau-Lyre 411 937-1

11.00 MUSIC AMONGST FRIENDS

Bartok, B. (1881-1945). Eumanian Christmas Carols (1915). Dezsó Ranki, piano. 11
Hungaroton SLPX 11336

Poulenc, F. (1899-1963). Clarinet sonata (1962). Gervaise de Peyer, clarinet; Charles Wadsworth, piano. 13
Erato STU 71539

Novak, V. (1870-1949). Violin sonata (1891). Josef Suk, violin; Jan Penenka, piano. 26
Supraphon 1 112341/2

events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 FOR MUSIC LOVERS

Shostakovich, D. (1906-1975). Piano concerto no 2 in F, op 102. New York PO; Leonard Bernstein, piano and director. 19
CBS S 73441

Dvorak, A. (1841-1904). Symphony no 8 in G, op 88. Concertgebouw O/Davis. 37
Philips 9500 317

Liszt, F. (1811-1886). Sonata in B minor. Eric Heidsieck, piano. 31
Metropole 25 99016

Haydn, J. (1732-1809). String quartet in B flat, op 76 no 4. Aeolian String Quartet 19
Argo HDNP 57/60

Brahms, J. (1833-1897). Rhapsody in G minor, op 79 no 2. Van Cliburn, piano. 7
RCA LSC 3240

12.00 WHAT'S NEW ON RECORD

Prepared and presented by Lachlan Benson

A look, often briefly, at new records from here and overseas, compact discs, and occasional re-releases of great conductors and performers.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America

Including the music of Sy Oliver, Fletcher Henderson, Lawrence Lucie, Panama Francis, Chet Baker, Len Barnard, and Tom Pickering

3.00 A.B.C. CONCERTS PREVIEW

'There is nothing like being there'

What's on in A.B.C. concerts during the next month.

4.00 MICHELANGELO

Complete on compact disc

Prepared and presented by Lachlan Benson

Debussy, C. (1862-1918). Children's corner suite (1906-08). 16
CD DG 415 372-2

Chopin, F. (1810-1849). Prelude in C sharp minor, op 45 (1841); Ballade in G minor, op 2 (1831-35); Scherzo in B flat minor, op 31 (1837). 25
CD DG 413 449-2

Debussy, C. Preludes Book 1. 44
CD DG 413 450-2

Schubert, F. (1797-1828). Piano sonata in A minor, D537 (1817). 22
CD DG 400 043-2

Arturo Benedetti Michelangeli, piano (all above).

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney State and nationwide.

8.00 BACH ON COMPACT DISC (4)

Prepared and presented by Richard Gaze

Bach, J. S. (1685-1750). Overture no 2 in B minor, BWV 1067. New Bach Collegium Musicum, Leipzig/Pommer. 24
CD Capriccio 10 011

Partita on 'Sei gegruesset, Jesu guetig', BWV 768. Hans Vollenweider, organ. 19
CD Accord 149513

Cantata: Wachet auf, ruft uns die Stimme, BWV 140. Gabriele Fontana, soprano; Goesta Winbergh, tenor; Tom Krause, bass; Hymnus Ch; Stuttgart CO/Munchinger. 29
CD Decca 414 045-2

Sonata in G minor BWV 1029. Siegfried Pank, viola de gamba; Isolde Ahlgrimm, harpsichord. 16
CD Capriccio 10 043

Brandenburg concerto no 5 in D, BWV 1050. New Bach Collegium Musicum/Pommer. 18
CD Capriccio 10 025

10.00 MENDELSSOHN CHAMBER MUSIC

Prepared by Rosemary Catts

Mendelssohn, F. (1809-1847). Songs without words, op 102 nos 1-6. Rena Kyriakou, piano. 12
Vox/WRC S 5785/7

Hirtentied, op 57 no 2; Winterlied, op 19 no 3. Peter Schreier, tenor; Walter Olbertz, piano. 6
DG 2530 596

Quintet in B op 87. Academy of St Martin in the Fields. 39
Philips 9500 616

11.00 KODALY'S CHAMBER MUSIC

Prepared and presented by Martin Davidson

Kodaly, Z. (1882-1967). Sonatina (c1909). Laszlo Mezo, cello; Lorant Szucs, piano. 9
Hungaroton LPX 11449

Sonata, op 4 (1910). Janos Starker, cello; Otto Herz, piano. 20
Period SPL 602

Duo, op 7 (1914). Arnold Eious, violin; Janos Starker, cello. 25
Period SPL 510

Sunday 21

12.00 MIDNIGHT

ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Mike Phillips

A varied programme of classical music for relaxed weekend listening

9.00 TOP ARTISTS ON COMPACT DISC

Prepared by Sofia Boniecki

Brahms, J. (1833-1897). Piano pieces, op 119 (1893). Stephen Bishop Kovacevich, piano. 16
CD Philips 411 137-2

Dvorak, A. (1841-1904). Cello concerto in B minor, op 104 (1895). Mstislav Rostropovich, cello; Berlin PO/Karajan 42
CD DG 413 819-2

Glazunov, A. (1865-1936). Music from ballet Raymonda, op 57 (1897). Scottish NO/Jarvi. 56
CD Chandos CHAN 8447

Saturday 20

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes.

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening.

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical

11.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Gabrieli, G. (c1553-1612). *Jubilate Deo*. Capella Antiqua Munich; Konrad Ruhland, director. Telefunken SAWT 9456

Beethoven, L. (1770-1827). String quartet in A, op 18 no 5. *Quartetto Italiano*. Philips 6500 647

Elgar, E. (1857-1934). *Pomp and circumstance march no 4*. Cambridge Co-operative Band; Arthur Wills, organ; David Read, conductor. Hyperion A 66068

Franck, C. (1822-1890). *Symphonic variations*. Philippe Entremont, piano; Philharmonia O/ Dutoit. CBS CX 74102

12.00 THE CLASSIC JAZZ ERA

New York big bands — the 1920s

Prepared and presented by Bill Haesler

New York in the 1920s was the musical capital of the United States. Unlike Chicago the musical scene in the Big Apple was dominated by the craze for dancing and the major establishments catered for this.

Most of the regularly employed big bands were black and their popularity was assured even though discrimination limited their exposure on the big radio networks.

Much has been written lately about the Cotton Club which like Connie's Inn and Smell's Paradise was not typical of the general Harlem scene during the 1920s.

There were many more ballrooms and clubs where jazz was played by bands who had little if any recording opportunities. These bands were training grounds and many now well-known jazz musicians made their names playing in relatively unknown big bands in New York.

There was much more to the New York scene in the roaring 20s than Duke Ellington, Cab Calloway and Fletcher Henderson.

Today's programme will highlight these equally important orchestras including Charlie Johnson, Cliff Jackson, The Savoy Bearcats, Charlie Skeets, Fess Williams, Bill Brown and His Brownies, Bingie Madison, Elmer Snowden and Joe Jordan.

1.00 THE WAGNER SOCIETY PRESENTS A CHRISTMAS CONCERT

Bruckner, A. (1824-1896). *Psalm 150* (1892). Maria Stader, soprano; German Opera Choir; Berlin PQ/Jochum. DG 2561 221

Cornelius, P. (1824-1874). *Weihnacht Lieder* op 8. Irmgard Seefried, soprano; Erik Werba, piano. DG 16077

Wagner, R. (1813-1883). *Seigfried idyll* (1870). Bavarian RSO/Kubelik. CBS 35915

Humperdinck, E. (1854-1921). *Sandmans song and dream sequence* from *Hansel und Gretel* (1893). Ileana Cotrubas, Kiri Te Kanawa, sopranos; Frederica von Stade, mezzo-soprano; Guerenich O/Pritchard. CBS 79217

2.00 PARTS, PASSION AND DIVISION

Simpson, T. (1582-1630). *Intrada* (1621). His Majesties Sagbutts and Cornetts; Charles Fullbrook, percussion. Meridian E 4577077

Dowland, J. (1563-1626). *Three songs* (1600): *Sorrow stay, Die not before thy day, Mourn, day is with darkness fled*. Martyn Hill, tenor; Trevor Jones, bass viol; Anthony Rooley, lute. L'Oiseau-Lyre DSLO 528-9

Ball, J. (c1562-1628). *In nomine* no 9. Colin Tilney, organ. EMI-Electrola 1C 069 46 403

Darling, R. (c1580-1630). *Anthem: Factum est silentium*. Choir of Christ Church Cathedral Oxford/Preston. Oxford University Press OUP 153

Philips, P. (c1560-1628). *Pavan and Galliard, Dolorosa* (1593). Anneke Wittenbosch, harpsichord. Etcetera ETC 1022

Brade, W. (1590-1630). *Excerpts from the third collection of dance music* (1617). Hesperion XX/Savall. Harmonia Mundi DHL 20397/98

3.10 EMANUEL BACH IN HAMBURG

Bach, C. P. E. (1714-1788). *Keyboard Concerto in D, Wq.43/2* (1772). Bob van Asperen, harpsichord (Melante 1981). HMV 1C 157 14 3486 3

Symphony in E, Wq.182/6 (1773). *Academy of Ancient Music*; Christopher Hogwood, director. L'Oiseau-Lyre DSLO 557-8

Rondo in G, Wq.59/1 (1785). Gustav Leonhardt, fortepiano. RCA RL 30429

Double concerto in E flat, Wq.47 (1786). Anneke Wittenbosch, harpsichord; Jean Antonietti, fortepiano; Leonhardt Consort; Concentus Musicus Vienna/Leonhardt. Telefunken 6.41210

4.10 SPLENDID SOLITUDE

de Mincay (17th C). *Suite no 4 in G* (1685). Jordi Savall, bass viol. Astree AS16

Biber, H. (1644-1704). *Passacaglia in G minor* (c1674). Franz Josef Mayer, violin. Harmonia Mundi 1C 157 19 9991 3

Bach, J. S. (1685-1750). *Cello suite no 3 in C, BWV1009* (c1715). Anner Bylsma, cello. Pro Arte 3PAL 3001

5.00 EVENSONG FOR THE FOURTH SUNDAY IN ADVENT

Prepared and presented by Ann Ramsay

Various. *Lo, He comes with clouds descending; Drop down, ye heavens from above. Daniel Woodhouse, solo; There is no rose of such virtue; The cherry tree carol; All this night, Jesus sweet and Mary. Daniel Woodhouse; When Jordan hushed his waters still. Choir of Durham Cathedral; Richard Lloyd, director. Abbey MVP 800*

Various. *Christmas Eve at Exeter Cathedral. Choir of Exeter Cathedral; Paul Morgan, organ; Lucian Nethsingha, director. Alpha ACA 512*

Various. *Carols from Chichester. Chichester Cathedral Choir/Alan Thurlow. Alpha ACA 504*

Various. *Christmas music from New College, Oxford. Treble soloists: Michael Criswell, Owen Pugh, David Rees Williams; Robert Lowrie, tenor soloist; David Lumsden, director. Abbey LPB 745*

7.00 BEETHOVEN, BARTOK AND ELIOT

Prepared and presented by Peter Gyngell
In her book *The Art of T. S. Eliot* (Cresset Press, London, 1948) Helen Gardner wrote: 'The critic of *Four Quartets* is set a problem comparable to that which confronts the musical critic in Beethoven's last quartets, which appear to be attempting to express something which even music can hardly render, and tempt whoever tries to analyse them into using language which seems remote from music.'

The only chamber music of an intellectual achievement comparable to that of Beethoven's last quartets is the six quartets of Bartok; indeed, these works of Beethoven, Bartok and Eliot are all perhaps best described by Eliot's own words 'And so each venture is a new beginning, a raid on the inarticulate...'

In this, the first of five programmes, you will hear the products of their respective 'transition periods'; but works of astounding beauty nevertheless.

Beethoven, L. (1770-1827). *String quartet in E flat, op 74* (1809). Alban Berg Quartet. HMV SLS 5171

T. S. Eliot's 'Hollow Men'

Bartok, B. (1881-1945). *String quartet no 1. Juillard String Quartet. CBS D3 37857*

T. S. Eliot's 'Ash Wednesday'

Beethoven, L. *String quartet in F minor, op 95* (1810). Alban Berg Quartet. HMV SLS 5171

8.40 FROM WOLF'S SPANISH SONGBOOK

Prepared by Peter Gyngell

Wolf, H. (1860-1903). *Die du Gott gebärest; Nun wandre, Maria; Die ihr schwebet; Fuhr mich, Kind, nach Bethlehem; Ach, des Knaben Augen sind; Mußwill komm ich und beladen* (1889-90). Dietrich Fischer-Dieskau, baritone; Elisabeth Schwarzkopf, soprano; Gerald Moore, piano. DG 2539 201

9.00 VERSIONS AND VARIATIONS

Corelli, A. (1653-1713). *Concerto grosso in F, op 6 no 2. Liszt Ferenc O/Rolla. Hungaroton SLPD 12376*

Tippett, M. (b1905). *Fantasia concertante on a theme of Corelli* (1953). *Academy of St Martin in the Fields/Marriner. ASV DCA 518*

Palestrina, G. (1525-1594). *Hodie Christus natus est*

Holst, G. *Holst, I Lullay my infants, op 34 no 3. London Boy Singers/Steele (2 above). HMV/WRC S 4407*

Trad. (arr. Benjamin Britten). *The holly and the ivy. Choir of King's College, Cambridge. HMV/WRC S 4445*

Vaughan Williams, R. (1872-1958). *Fantasia on Christmas carols. Hervey Alan, bass baritone; Choir of King's College, Cambridge; London SO/Wilcock. Argo ZK 34*

10.00 IN SEARCH OF MOZART

The touring prodigy 1762-1773
Presented by Robert Gay and Meg Matthews

The first of four programmes in which musical highlights from this period of Mozart's life will be played and discussed.

Mozart, W. (1756-1791). Symphony no 1 in E flat, K16 (third movement). Academy of St Martin in the Fields/Marriner. Philips 6500 532

Bach, J. C. (1735-1782). Symphony op 3 no 3. Academy of St Martin in the Fields/Marriner. Philips 6570 838

Mozart, W. Sonata in C for four hands, K19D. Christoph Eschenbach, Justus Frantz, pianos. DG 2562 349

Symphony no 3 in D, K185 (first and second movements). Academy of St Martin in the Fields/Marriner. Philips 6500 532

Die Schuldigkeit des Ersten Gebotes, K35. Arleen Auger, soprano; Berlin Cathedral O/Bader. Schwann AMS 714-15

Duet aria no 8 from Apollo and Hyacinthus, K38. Arleen Auger, soprano; Anthony Rolfe Johnson, tenor; Mozarteum O/Hager. DG 2707 129

Church sonata no 2 in B flat, K68. Pierre Cochereau, organ; Lamoureux O/Redel. Philips 6504 014

Veni Sancte Spiritus, K47. Vienna Boys Choir; Chorus Viennensis/Grossman. Philips 835 396

Aria no 24 from La Finta Simplice, K51. Teresa Berganza, soprano; Mozarteum O/Hager. Orfeo 5085 844 K

Aria no 10 Digg diggi from Bastien and Bastienne. Walter Berry, bass; Mozarteum O/Hager. DG 2537 038

Minuet no 6, K65a. Vienna Mozart Ensemble/Boskovsky. WRC S 4758

Quoniam tu solus Sanctus and cum sancto from Missa Brevis in D minor, K65. Carol Malone, soprano; St Hedwigs Cathedral Choir of Berlin; Berlin RSO/Bader. Schwann AMS 3521

Quoniam tu solus Sanctus and cum sancto from Missa Solemnis (Dominicus Mass) K66. Patricia Wise, soprano; Mozarteum Choir; Camerata Academica/Hinreiner. Schwann AMS 3519

Symphony in D minor K74c. Academy of Ancient Music; Christopher Hogwood, director. L'Oiseau-Lyre D 168 D3

The March and tenor aria from Mitradates King of Pontus. Werner Hollveg, tenor; Mozarteum O/Hager. DG 2740 180

Finale for Symphony no 21 in A, K134. Academy of Ancient Music; Christopher Hogwood, director. L'Oiseau-Lyre D 168 D 3

First movement from String quartet in F, K158. Bulgarian State String quartet. Harmonia Mundi/WRC S 4914

Finale from Divertimento in E flat, K166. London Wind Soloists. WRC S 4771

Exultate Jubilate — finale. Elly Ameling, soprano; English CO/Leppard. Philips 6833 105

Monday 22

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 MOZART

The great interpreters

Mozart, W. (1756-1791). Symphony no 34, K338. Academy of Ancient Music; Christopher Hogwood, director. L'Oiseau-Lyre 171D3 21

Sinfonia concertante in E flat, K364. Igor Oistrakh, violin; Berlin PO; David Oistrakh, violin and director. Melodiya 33CM-03889 31

10.00 KEYBOARD INTERLUDE WITH VON BULOW AND LISZT

Prepared by Ruth Warren

Bulow, H. (1830-1894). Ballade, op 11. 12

Liszt, F. (1811-1886). Richard Wagner, Venezia. Acanta Bellaphon EB 23 049 17

Werner Genuit, piano. (both above)

10.30 MUSIC WITH A LATIN FLAVOUR

Prepared by Mary Ludlow

Gershwin, G. (1898-1937). Cuban overture (1932). London SO/Previn. HMV ASD 3982 11

Galindo, B. (b1910). La Manda (the vow) (1950-51). Mexico PO/Lozano. Forlane UM 3552 15

Albeniz, I. (1860-1909). Piano concerto no 1, op 78. Felicia Blumental, piano; Torino O/Zedda. Vox TV 334372 26

Moncayo, J. (1912-1958). Tierra de Temporal (Barren land) (1949). Mexico PO/Lozano. Forlane UM 3552 11

Slaney, I. (b1921). Guatemala bird (1962). Dolores Ventura and her O/Slaney. Joys JOY 148 2

Ravel, M. (1875-1937). Bolero (1928). Paris Conservatoire O/Cluytens. HMV FC 102 16

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Today's hour of jazz includes recordings by pianists Ray Bryant and Bill Evans, and tenor sax players Richie Cole and John Coltrane.

1.00 CLASSICAL CONCERT

Prepared by Barrie Marchant

Glinka, M. (1804-1857). Overture from Ruslan and Ludmilla. Moscow RSO/Fedoseyev. Melodiya VDC 518 5

Grieg, E. (1843-1907). Incidental music, Peer Gynt (1875). Lucia Popp, soprano; Academy of St Martin in the Fields/Marriner. CD EMI CDC 7 47003-2 35

Mozart, W. (1756-1791). Divertimento in B flat, K287 (1777). Academy of St Martin in the Fields Chamber Ensemble. CD Philips 412 740-2 42

2.30 AN 18TH-CENTURY CONCERT

Prepared by Ruth Warren

Donizetti, G. (1797-1848). Sinfonia, Marin Faliero (1835). Opera O of Monte Carlo/Scimone. Erato STU 71211 8

Stamitz, K. (1745-1801). Sinfonia concertante for violin and viola. Susanne Lautenbacher, violin; Ernst Wallfisch, viola; Stuttgart Soloists. Turnabout TV 34221 19

Schubert, F. (1797-1828). Symphony no 1 in D, D82 (1813). Cologne RSO/Wand. Harmonia Mundi 1C 065-99 772 29

3.30 HAVING CHRISTMAS IN MIND

Prepared by Annie Schweitzer

Monteverdi, C. (1567-1643): Exulta Filia (1629). Ian Partridge, tenor; Hamburg Monteverdi Choir and Instrumental Ensemble/Juergens. Archiv 2533 137 5

Anon. Chants a la Vierge, Gregorian Chant, Solem Justitiae. Deller Consort. Harmonia Mundi HM 248 5

Locatelli, P. (1695-1764). Concerto grosso in F minor, op 1 no 8 (1721). Polish CO/Maksymiuk. HMV Greensleeve ED 27 0022 1 17

Sheppard, J. (c1515-1559). Responsori Spiritus Sanctus. Clerkes of Oxenford; David Wulstan, director. Nonesuch H 71396 8

Lecce, F. (18 C) Concerto in G for mandolin, strings and harpsichord. Ugo Orlandi, mandolin; I Solisti Veneti/Scimone. Erato NUM 75248 12

Monteverdi, C. Audi Coelum, Sacred Concerto. Nigel Rogers, Ian Partridge, tenors; Hamburg Monteverdi Choir and Instrumental Ensemble/Juergens. Archiv 2533 137 9

Scheidt, S. (1587-1654). Suite for strings. (1621-22). Drottingholms Baroque Ensemble. Proprius PROP 7761 8

Buxtehude, D. (1637-1707). Jubilate Deo, cantata (1667). Rene Jacobs, counter-tenor; Kuijken Consort. Accent ACC 7912 8

Monteverdi, C. Laudate Dominum Omnes Gentes, Psalm 117. Dorothy Dorow, Birgit Nordin, sopranos; Nigel Rogers, Ian Partridge, tenors; Hamburg Monteverdi Choir and Instrumental Ensemble/Juergens. Archiv 2533 137 5

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Handel, G. (1685-1759). Joy to the world. Joan Sutherland, soprano; New Philharmonia O/Bonyngne. Decca SXL 6193 2

Bach, J. S. (1685-1750). Christmas Oratorio. Marilyn Horne, mezzo-soprano; Vienna Cantata O/Lewis. London OSD 26067 10

Charpentier, M.-A. (1634-1704). Midnight Mass for Christmas. Boston Camerata. Telefunken 6.42630 31

MacGimsey, R. Sweet Little Jesus Boy. Leontyne Price, soprano. RCA LSC 3183 3

Britten, B. (1913-1976). Canticle 4, The journey of the Magi, op 86 (1955). Peter Pears, tenor; James Bowman, counter-tenor; John Shirley-Quirk, baritone; Benjamin Britten, piano. Argo ZRG 946 11

Schubert, F. (1797-1828). Ave Maria. Jessye Norman, soprano; Christopher Bowers-Broadbent, organ.
Philips 6514 151

Schubert, F. (1797-1828). Ave Maria. Jessye Norman, soprano; Christopher Bowers-Broadbent, organ
Philips 6514 151

Britten, B. A Ceremony of Carols, op 28 (1942). Copenhagen Boys Choir/Britten.
WRC 3144

Gabriel, G. (1557-1613). Maria Virgo (1597). Pro Cantione Antiqua of London; Collegium Aureum; Hamburg Brass Soloists.
Harmonia Mundi 25 21750-7

Anon. O Holy Night. Leontyne Price, soprano; Vienna PO/Karajan.
London OS 25280

Trad. The twelve days of Christmas. Joan Sutherland, soprano; Ambrosian Singers; New Philharmonia O/Bonyngue.
Decca SXL 6193

Arr. Willcocks, D. O Come all ye faithful. Bach Choir; Philip Jones Brass Ensemble/Willcocks.
Decca 410 238-1

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert
Jazz from 'Bunk' to the 'Bird'.

8.00 KNOW YOUR TENORS!

Prepared and presented by Max Krumbeck

Ponchielli, A. (1834-1886). Cielo e mar (La Gioconda) (1876).
CBS SBR 235412

Wagner, R. (1813-1883). Hochtes Vertrau'n (Act III Lohengrin) (1850)
Hungaroton SPLX 12195

Bizet, G. (1838-1875). The flower song (Carmen) (1875).
CBC/Radio Canada SM 5046

Puccini, G. (1858-1924). E Lucevan le stelle (Act III Tosca) (1900).
Rubini GV 539

Beethoven, L. (1770-1827). Gott, welch' dunkel hier (Act II Fidelio) (1805).
Supraphon 1 12 1164

Tchaikovsky, P. (1840-1893). Hermann's aria (Act I Queen of Spades).
Melodiya C 10 12351-2

Palardi. Santa Lucia.
CBS SVL 65886

Cornelius, P. Vor deinem Fenster (The Barber of Baghdad).
Preiser LV 157

Leoncavallo, R. (1857-1919). Mattinata.
Telefunken/Decca 6.28036

Tosti, P. (1847-1916). L'ultima canzone.
Swedish Society SLT 33275/6

La Serenata.
Decca SXL 6650

Mozart, W. (1756-1791). Fra gli amplessi (Act II Così fan tutte) (1790).
HMV/WRC R 09879

9.00 STORMY MONDAY

Two hours of the best in blues. R'n'b, soul, gospel, cajun and zydeco. With regular specials on artists, bands and musical styles, as well as our weekly guide to the local blues music scene. Included in the programme are interviews with visiting and local musicians and broadcasts live from Studio C.

11.00 CROSSING THE DIVIDE

Hebrew chant Veyatsa hoter migeza yishchay.
Xavier Tamalet, bass.
Erato STU 71269

Christian chant Germinavit radix. Leigh Nixon, tenor.
Harmonia Mundi HM 248

St Martial school Stirps Jesse florigeram. Josep Benet, tenor; Ensemble Organum.
Harmonia Mundi HMC 1134

Moosburg Gradual (c1360). Verbum patris humanatur; Dies ista colitur. Capella Antiqua, Munich.
Seon/ABC AY 67042

Piae Cantiones (1582). Puer natus in Bethlehem. Klemetti Institute Chamber Choir/Andersen.
Finlandia FA 907

Tallis, T. (c1505-1585). Missa Puer natus est nobis (?1554). Clerkes of Oxenford/Wulstan.
Calliope/Nonesuch H 71378

Mazak, A. (1609-1661). Ein kleines Kindelein is uns heut' geboren. Niederaltaicher Scholaren/Ruhland.
RCA RL 70132

Scheidt, S. (1587-1654). Puer natus in Bethlehem. Audite Nova, Paris/Sourisse.
Erato STU 71196

Buxtehude, D. (1637-1707). Puer natus in Bethlehem, Hed. IV: 3/21. Douglas Lawrence, organ.
Move MS 3026

Charpentier, M-A. (1635-1704). Pastorale sur la naissance de NS Jesus-Christ, H483. Les Arts Florissants; William Christie, harpsichord and director.
Harmonia Mundi HMC 81082



Tuesday 23

1.00 BUSH BAROQUE

A broad mix of contemporary and traditional folk-based music from Australia and overseas, with emphasis on Australian content.

Interviews and artist profiles of local and visiting performers/writers.

Specials on other well-known and/or interesting performers/writers — musical documentaries.

Contemporary pop music, reflecting folk roots.

Australian poetry from Anonymous to Contemporary poets.

Interviews/readings of Australian poets.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 THE MASTER MARRINER AND THE 'HAFFNER'

Prepared by Pat Bell

Mozart, W. (1756-1791). Serenade no 7 in D, K250, *Haffner* (1776). Academy of St Martin in the Fields/Marriner.
CD Philips 416 154-2

10.00 ORGAN MUSIC FROM ST MATTHEWS, WINDSOR

First broadcast of the first Australian organ. The newly restored organ of St Matthew's, Windsor, was built in Sydney in 1840. It is played by the consultant and initiator of the restoration, David Kinsela.
Croft, W. (1678-1727).
Greene, M. (1695-1755).
Boyce, W. (1710-1779).
Stanley, J. (1713-1786).

10.30 CONCERT HALL

St Paul Chamber Orchestra
Prepared by Bob Goodnow

Purcell, H. (1659-1695). Chaconne.
Philips 412 215

Mozart, W. (1756-1791). Violin concerto no 2 in D, K211 (1775). Pinchas Zukerman, violin.
CBS D 37833

Telemann, G. (1681-1767). Concerto in G.
Philips 412 215

Vivaldi, A. (1678-1741). The Four Seasons (1725). Pinchas Zukerman, violin.
CBS 36710

St Paul CO/Zukerman (4 above)

12.00 POLISH CHRISTMAS CAROLS

Prepared by Sofia Boniecki

Trad. In the night's stillness; Lying in the crib; Quoth the Angel unto the shepherds; When Christ is born; Merry news; God is born. Teresa Zylis-Gara, soprano; Philharmony Boys' and Mens' Choir; Posnan R and T CO.
Veriton SXV 829

Trad. They came running to Bethlehem; Little Jesus; Sleep, little Jesus; Since our Lord was born. Polish Song and Dance Ensemble Mazowsze.
Muza SX 0190

Trad. Today at Bethlehem; Oh, my little; Look, brethren. Boys' Choir and Instrumental Ensemble of Poznan Philharmony.
Muza SX 0209

1.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Debussy, C. (1862-1918). Prelude to the afternoon of a Faun. New York PO/Boulez.
CBS GPS 30

Brahms, J. (1833-1897). Tragic overture. Cleveland O/Szell.
CBS ODA 5151

Schumann, R. (1810-1856). Piano concerto in A minor, op 54. Ivan Moravec, piano; Czech PO/Neumann.
Supraphon 200 454 250

2.00 MAURICE DURUFLE A Memorial Tribute

Durufle, M. (1902-1986). Prelude (from Suite op 5) Stephen Cleobury, Organ.
Abbey LPb 792

Requiem, op 9. Helen Bouver, mezzo-soprano; Xavier Depraz, bass; Chorales Philippe Caillard and Stephan Caillat; Orchestre de L'Association des Concerts Lamoureux; Marie Madeleine Durufle-Chevalier organ. Maurice Durufle, director.
Erato STU 70010

3.00 SINFONIAE SACRAE

Prepared by Annie Schweitzer

Schuetz, H. (1585-1672). Sinfoniae Sacrae, op 6; from Psalms nos 80, 150, 103, 33, 99, 30, 50, 107, 77 (1629). Veronique Dietsch, Brigitte Bellamy, sopranos; Alain Zaepfel, contralto;

Guillemette Laurens, mezzo-soprano; John Elwes, Guy de Mey, tenors; Bernard Fabre-Garrus, bass; Les Saqueboutiers de Toulouse. Erato NUM 75234 42

3.45 ... AND SOME MORE MUSIC GEMS

Prepared by Annie Schweitzer

Telemann, G. (1681-1767). Concerto Polonois. Academy of Ancient Music; Christopher Hogwood, director. L'Oiseau-Lyre DSDL 701 8

Pleyel, I. (1757-1831). Duo for two violins in B flat minor, op 24. Lola Bobesco, Jerrold Rubenstein, violins. Pavan ADW 7090 9

Biber, H. (1644-1704). Sonata no 1 in C for two trumpets, timpani, two violins, three violas, cello, violone, harpsichord and chamber organ (1676). Parley of Instruments. Hyperion A 66135 5

Vivaldi, A. (c1678-1741). Concerto in D minor for cello, strings and harpsichord. Markus Nyikos, cello; Carol Tinton, harpsichord; RSO Berlin/Maile. Schwann VMS 1624 10

Torelli, G. (1658-1709). Concerto a quattro in G minor, op 8, no 6 in Forma Di Pastorale per il Santo Natale. Polish CO/Maksymiuk. EMI ED 2700221 7

4.30 A GOTTSCHALK FESTIVAL

Prepared by Bob Goodnow

Gottschalk L. (1829-1869). Bamboula. Alan Mandel, piano. Desto DC 6470 7

Symphony no 1: A night in the tropics. Vienna State Opera O/Buketoff. Vox TVS 34441 20

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, W. (1756-1791). Piano concerto in G, K453 (1784). Maria Joao Pires, piano; CO of the Gulbenkian Foundation Lisbon/ Guschlbauer. Erato EPR 15524 31

Requiem Mass in D minor, K626 (1791). Elly Ameling, soprano; Barbara Scherler, contralto; Louis Devos, tenor; Roger Soyer, bass; Choir and SO of the Gulbenkian Foundation Lisbon/Corboz. Erato/RCA STU 70943 56

Symphony no 34 in C, K338 (1780). Concertgebouw O/Harnoncourt. Telefunken 6.42703 22

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

A programme of happy Christmas music will be on the musical agenda tonight — mostly modern — Robin Forsaith takes this opportunity to wish you a very happy Christmas and a great 1987. Thanks for listening to Robin's Nest of Jazz.

8.00 NEW RELEASES

Presented by Ray Byron

Our weekly survey of the latest from the overseas and local record catalogues. Features both LPs and compact discs.

10.00 CHAMBER MUSIC

MOZART TO BARTOK

Prepared and presented by Ray Byron

Mozart, W. (1756-1791). Piano quartet no 2 in E flat, K493 (1786). Beaux Arts Trio; Bruno Giuranna, viola. CD Philips 410 391-2 32

Beethoven, L. (1770-1827). String quartet in E flat, op 127 (1824). Quartetto Italiano. Philips 6747 272 38

Nielsen, C. (1865-1931). Wind quintet (1922). Danish Wind Quintet. Unicorn RHS 366 25

Bax, A. (1883-1953). Harp quintet (1919). Skaila Kanga, harp; English String Quartet. Chandos ABRD 1113 16

Wednesday 24

12.00 MIDNIGHT EARDRUM

African music allsorts: from bush ballads to eclectic dance a thousand languages, a thousand styles (including certain neo-African hybrids: SALSA. Merengue. Afro-Arab ...) In resisting the rock/funk crossover, *Eardrum* uses the Ghanaian principle of SANKOFA (go back and retrieve). Each programme presents a sampling of the music of a particular country, instrument, performer, etc. Forgotten classics a speciality!

1.00 THE POUNDING SYSTEM

Prepared by Richard Fielding, Clay Caplice and Ossie Borthwick

The island of Jamaica is the birthplace of perhaps the most influential contemporary Afro-Caribbean music — Reggae. Owing much to American rhythm and blues, jazz and soul, Reggae's antecedents ska and rocksteady soon developed into a unique form through the musician's increased African consciousness and the influence of the Rastafarian religion. Since the late 50s the lifeblood of the music has been the mobile discotheques known as sound systems that travel the playing dance halls and yards introducing various subgenres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms). The associated DJ style (talking over dub tracks) and lover's rock (softer romantic moods) to an enthusiastic young audience. This programme will attempt to cover the main innovations in Reggae from the early days of ska to the latest lethal sounds. Killer!

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 CHRISTMAS ORATORIO

Prepared by John Staats

Bach, J.S. (1685-1750). Christmas Oratorio, BWV248. Paul Esswood, alto; Kurt Equiluz, tenor; Siegmund Nimsgern, bass; Vienna Boy's Choir; Ch Viennensis; Concentus Musicus Vienna/Harnoncourt. Telefunken SKH 25 T/1-3 153

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Relaxed mainstream jazz at its best is the only way to describe the pairing of Ruby Braff and Scott Hamilton (A First, Concord CJ 274). The immortal Fats Waller and His Rhythm in magnificent form in this broadcast from New York's Yacht Club on September 14, 1938 (Fats Waller Live at the Yacht Club, Giants of Jazz 1029).

Mitchell, S-Sept, S. All my Life (1985).

Mack, C-Brown, L-Dabney, F. Shine.

Maineck, M-Mercer, J. If you were mine.

Parker, D-Rainger, R. I wished on the moon.

Count Basie. Bugle blues. Ruby Braff and Scott Hamilton (all above). Concord CJ 274.

Waller-Johnson. Hold my hand (1938).

Connor-Williams. Pent up in a penthouse.

Waller-Razaf. Honeysuckle Rose.

Waller-Autrey-Johnson. Yacht Club swing.

Donaldson-Rose. You look good to me.

Youmans. Hallelujah.

Handy. St Louis blues. Fats Waller (7 above). Giants of Jazz 1029

1.00 WEDNESDAY MATINEE

The Beethoven Symphonies (4)

Prepared and presented by Audrey Manning

Triebenese, J. (1772-1846). Original variations on a theme from The Oculist by Jirovec, for two oboes, two clarinets, two horns, trumpet, two bassoons and two double basses. Members of Collegium Musicum, Prague. Supraphon 1111 2973 G 5

Reicha, A. (1770-1836). Quintet in G, op 88 no 3. Pro Arte Quintet, Zurich. Gold Records LP11 071 23

Giuliani, M. (1781-1829). Introduction, theme with variations and polonaise in A op 65. Pepe Romero, guitar; Academy of St Martin in the Fields/Marriner. Philips 6514 296 20

Beethoven, L. (1770-1827). Violin sonata no 5 in F, op 24 *Spring* (1800-01). Itzhak Perlman, violin; Vladimir Ashkenazy, piano. CD Decca 410 554-2 25

Symphony no 4 in B flat op 60 (1806). English CO/Thomas. CBS D37209 35

3.00 A FESTIVAL OF LESSONS AND CAROLS

Prepared and presented by Ann Ramsay

Various. A Festival of Lessons and Carols. Choir of King's College Cambridge; Simon Preston, organ; David Willcocks, director. Argo 414 471-1 53

4.00 PRO ARTE HOUR

By courtesy of Avan-Guard Music Pty. Ltd.



Prepared and presented by Eimir Brunckhorst

Dvorak, A. (1841-1904). Hymnus, op 30 (1872). Gabriella Benackova, soprano; Jaroslav Soucek, baritone; Prague P Ch; Czech PO/Neumann. Pro Arte PAD-155 17

Piano concerto in G minor, op 33. (1876). Ivan Moravec, piano; Czech PO/Belohlavek. Pro Arte PAD 148 36

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Steiner, M. (1888-1971). Christmas during the war in Atlanta. Original film sound track/Max Steiner.
WRC R 04251

Mozart, W. (1756-1791). The sleigh ride. Vienna Volksoper O/Gruber.
RCA DIRS 9513

Tchaikovsky, P. (1840-1893). Theme from Piano concerto no 1 in B flat minor. Hill Bowen & his O.
RCA DIRS 9503

Rimsky-Korsakov, N. (1844-1908). Polonaise from Christmas-Eve suite. Philadelphia O/Ormandy.
CBS ODA 5066

Strauss, J. (1825-1899). Music from Die Fledermaus. Anneliese Rothenberger, soprano; Robert Bowman, tenor; Ambrosian Singers; New SO of London/Gerhardt.
RCA X2RS 9754

Verdi, G. (1813-1901). Gloria all'egitto from Aida — Triumphal march Ch&O of the German Opera Berlin/Sinopoli.
DG 415 283-1

Mancini, H. (b1924). Love theme from Glenn Miller Story. RCA SO/Gerhardt.
RCA SR 2S3404

Bach, J.S. (1685-1750). Shepherd's pastorale from Christmas oratorio. Boston Pops O/Fiedler.
DG 2584 024

Puccini, G. (1858-1924). Excerpts from Act I La Boheme Montserrat Caballe, Judith Blegen, sopranos; Placido Domingo, tenor; Sherill Milnes, baritone; John Alldis Choir; Wandsworth School Boys Choir; London PO/Solti.
Time-Life STL 569

Prokofiev, S. (1891-1953). Trioka from Lieutenant Kije suite. Philadelphia O/Ormandy.
CBS ODA 5066

Trad. Adeste fideles. Luciano Pavarotti, tenor; London Voices; NPO/Adler.
Decca SXL 6781

Tchaikovsky, P. Excerpts from The Nutcracker ballet. NPO/Richard Bonyngue.
Decca 410261-1

Trad. The snow waltz. Ernest Mosch and his original Egerlaenders.
Telefunken TST 77907

Bach, J.S. Sinfonia from the Christmas oratorio, BWV248. Academy of St Martin in the Fields/Marriner.
EMI 1C 197 54223/6

Adam, A. (1803-1856). Cantique Noel — O Holy Night. Luciano Pavarotti, tenor; NPO/Adler.
Decca SXL 6781

Tchaikovsky, P. Christmas from The Seasons. London SO/Bonynog.
Decca AUS 1036-9

7.00 THE JOY-A-JAZZ

Gerry Mulligan Meets Scott Hamilton

What happens when a great veteran baritone saxophonist meets a younger tenor saxophonist in musical dialogue? Listen to Joya Jensen's presentation tonight to hear tracks from the remarkable 1986 recording, *Gerry Mulligan meets Scott Hamilton Soft*

Lights And Sweet Music (Concord Jazz CJ-300 — L38585 — Festival Records). Selections include the old Irving Berlin title tune, and two Gerry Mulligan originals, *Noblesse* and *Gone*. The album was recorded in New York City, and the two saxophonists were joined by the outstanding rhythm section comprising Mike Renzi on piano, Jay Leonhart on bass and Grady Tate in the drum chair.

8.00 A FESTIVAL OF CAROLS

2MBS PRODUCTION

Every year, at Christmas, The Sydney University Musical Society presents A Festival of Carols in the Great Hall of the University. Their repertoire ranges from the middle ages to the present day, and consists mostly of unaccompanied choral music. The Festival also includes four of the traditional Bible lessons and a few carols in which the congregation participates. In 1982 and 1983 2MBS-FM recorded the Festival and this programme has been compiled from highlights of both recordings. Musical director 1982, Margot Buckingham; 1983 Ben McPherson; Peter Hamilton, organ.

Processional Gregorian. In adventu Domini.

16th C French, arr C. Wood. Ding dong merrily on high.

Praetorius, M. Es ist ein'Ros entsprungen.

Bennett, R. What sweeter music; Susanni.

Shaw, M. Gloria.

The First Lesson: Professor Sir Hermann Black.

Ord, B. Adam Layybounden.

Trad. arr. M. Praetorius and J. S. Bach. In dulci jubilo.

Trad. arr C. Wood. Past three o'clock.

Bennett, R. Out of your sleep.

Praetorius, M. En natus est Emmanuel. With congregation: Once in Royal David's City.

The Second Lesson: Elizabeth Strasser.

de Victoria, T. Ne timeas, Maria.

Anon. Mediaeval. There is no rose.

Rachmaninov, S. Ave, Ave.

de Victoria, T. O magnum Mysterium.

The Third Lesson: Mr K. P. Stevens.

Palestrina, G. Hodie Christus natus est.

Holst, G. Lullay my liking.

Taylor. Sweet was the song the Virgin sung.

Rubbra, E. Dormi Jesu.

Trad. arr D Willcocks. Sussex carol.

Ballett, W. Blessed be that maid Marie. With congregation: The First Noel.

The Fourth Lesson Siobhan Lenihan.

Cornelius, P. The three Kings.

Gruber, F. Stille Nacht.

Vaughan Williams, R. Wassail song. With congregator: O come all ye faithful. Music 9, Music 12.

Anon. 16th C. Coventry carol.

Recessional: O come, O come Emmanuel.

9.30 CONCERTOS FOR STRINGS

2MBS PRODUCTION

From recordings made by 2MBS-FM of the Brandenburg Chamber Orchestra of Sydney. This orchestra was founded last year by Nicholas Parle and Virginia Hunt and comprised many of our best young professional musicians.

Corelli, A. (1653-1713). Concerto grosso in D, op 6 no 4. Virginia Hunt, Judith Powell, violins; Julia Ryder, cello; John Gray, positive organ; Tommie Andersson, chittarone; Strings of Brandenburg CO; Nicholas Parle, harpsichord and director. (Recorded in the chapel of Rose Bay Convent, 24 February 1985).

Hellendall, P. (1721-1799). Concerto grosso, op 3 no 4 (1758). Strings of Brandenburg CO; Nicholas Parle, harpsichord and director. (Recorded in the chapel of Shore School, 14 July 1985)
2MBS-FM recordings

30

10.00 SINFONIAE SACRAE (2)

Prepared by Annie Schweitzer

Schuetz, H. (1585-1672). Sinfoniae Sacrae, op 6; from The book of Samuel: O my son Absalom; from The gospel of St Matthew: Venite ad me; from The book of Samuel: My heart rejoices; Seven songs from The song of songs. Veronique Dietschy, Brigitte Bellamy, sopranos; Guillemette Laurens, mezzo-soprano; Alain Zaepfel, contralto; John Elwes, Guy Deucmey, tenors; Bernard Fabre-Garrus, bass; Les Saqueboutiers de Toulouse.
Erato NUM 75234

46

11.00 CAMILLERI'S MISSA MUNDI

Prepared by Sofia Boniecki

Camilleri, C. (b1931). Missa Mundi (1972). Gillian Weir, organ.
Argo ZRG 812

46

Guillou, J. (b1930). Improvisations. Jean Guillou, organ.
Festivo 502

12

Thursday 25

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A program of classical music to bring you pleasure from midnight to the first of Christmas Day's programmes

6.00 CHRISTMAS MORNING MUSIC

A special Early Morning Music for Christmas Day.

9.00 2MBS-FM RADIO CHILDREN'S CHOIR Christmas Concert

Recorded on 21 December in the Balmain Presbyterian Church, this concert is the first to be given by the newly formed 2MBS Radio Children's Choir, directed by its founder and conductor Lyn Williams. Items include traditional carols, German folksongs, and works by Kodaly and Britten.

10.30 A BAROQUE CHRISTMAS CELEBRATION

Prepared by Pamela Linnett

Corelli, A. (1653-1713). Concerto grosso, op 6 no 8, *Christmas*. Academy of Ancient Music; Christopher Hogwood, director. CD L'Oiseau-Lyre 410 179-2 13

Daquin, L. (1694-1772). Noel étranger; Noel en trio en dialogue; Noel grand jeu et duo. Hans Fagius, organ. Bis LP 130 14

Locatelli, P. (1695-1764). Concerto grosso in F minor, op 1 no 8. Polish CO/Maksymiuk. HMV ED 27 00221 17

Zelenka, J. (1679-1745). Motet: Pro quos criminos. Peter Schreier, tenor; Capella Sagittariana; Dietrich Knothe, director. Forlane UM 6510 8

Dandrieu, J-F. (c1682-1738). Noel de Saintogne; Si c'est pour oter la vie. Ton Koopman, organ. Philips 9502 076 7

Werner, G. (1693-1766). Christmas pastorella. Academy of Ancient Music; Christopher Hogwood; director. CD L'Oiseau-Lyre 410 179-2 5

Jacobi, C. (1688-1725). Cantata: The Heaven opens before us. Peter Schreier, tenor; Capella Sagittariana; Dietrich Knothe, director. Forlane UM 6510 19

12.00 FRANCIS POULENC

The Gallic jester for Christmas cheer

Prepared by Ida Ferson

Poulenc, F. (1899-1963). Le bal masque, profane cantata (1932). Jean-Christoph Benoit, baritone; Maryse Charpentier, piano; Paris Conservatoire O/Pretre. WRC S 6434 18

Sonata for oboe and piano. Maurice Bourgue, oboe; Colette King, piano. Harmonia Mundi HMC 902 13

Le bestiaire, or The procession of Orpheus (1918). Jean-Christophe Benoit, baritone; Paris Conservatoire O/Pretre. Record Society S 6434 5

Sextet for wind quintet and piano. Sydney Wind Quartet; Elizabeth Powell, piano. Cherry Pie LA 07889 17

1.00 IT'S CHRISTMAS

Celebrating the festive season

Angels in our fields. Albert Demmierre, Carillon and bells. WRC R 03849

Dickens, C. (1812-1870). Christmas at Dingley Dell.

Trad. (Welsh) Deck the halls with boughs of holly (arr. Wilcocks). The Scholars. Unicorn RHS 318

Smart, C. The Nativity of our Lord and Saviour, Jesus Christ.

Daquin, L. (1694-1772) Noel étranger. Hans Fagius, organ. Bis LP 130

Bejerman, J. (d1984). Christmas.

Corelli, A. (1653-1713). Pastorale, from Christmas concerto, op 6 no 8. Academy of Ancient Music. L'Oiseau-Lyre DSDL 709

Hardy, T. (1840-1928). The Oxen.

Trad. (English) Sussex carol (arr. Carl Orff). Ashford Girls Choir; Instrumental Ensemble/Bergmann. WRC S 5012

Trad. Balulalow (1567).

Britten, B. (1913-1976) Balulalow, from A ceremony of carols. Coventry Cathedral Boys Choir; John Marton, harp; David Lepine, director. Chapter CMS 1007

Herbert, G. (1593-1633). Christmas.

Charpentier, M-A. (1645-1704). Salve puerale. Les Arts Florissants; William Christie, director. CD Harmonia Mundi HMC 901082

Trad. There is no rose.

Praetorius, M. (c1571-1621). Es ist ein Ros' entsprungen. Vienna Boys Choir; Hans Gillesberger, conductor. WRC R 04606

Bach, J.S. (1685-1750). Canata no 65: Sie werden aus Saba alle kommen, from Epiphany cantata. Munich Bach Ch&O/Richter. Archiv 2722 005

Eliot, T.S. (1888-1965). Journey of the Magi.

Ives, C. (1874-1954). The unanswered question. Milwaukee SO/Foss. Pro Arte CDD 102

Ryba, J. Czech Christmas Mass. Czech P Ch&O/Matl. Supraphon 1112 3144

Wright, J. Christmas ballad.

Sculthorpe, P. (b1929). Irkanda IV. Melbourne SO/Hopkins. WRC S 2472

Dennis, C.J. Christmas shopping.

16th C French (Arr. Doveton). Ding Dong merrily on high. The Scholars. Unicorn RHS 318

Rossetti, C. (1830-1894). In the deep midwinter. King's College Cambridge Choir/Willcocks. WRC S 4942

Cornelius, P. (1824-1874). Christmus der Kinderfreund Das zarte Knabelein ward. Elly Ameling, soprano; Dalton Baldwin, piano. CBS 76977

Thomas, D. A child's Christmas in Wales.

Mendelssohn, F. (1809-1847). Hark the herald angels sing. King's College Cambridge Choir/Willcocks. Argo SPA A104

Milton, J. (1608-1674). Morning of Christ's nativity.

Handel, G. (1685-1759). Hallellujah chorus from The Messiah. Choir of Christ Church Cathedral Oxford; Academy of Ancient Music; Christopher Hogwood, director. L'Oiseau-Lyre D 189D3

Meg Matthews, Brin Newton-John, Peter Gyngell, readers.

3.00 THE LURE OF THE LEGEND

Prepared by Sofia Boniecki

Martini, B. (1890-1959). Les fresques de Piero della Francesca (1955). Czech PO/Ancert. Supraphon SUAST 50109 18

Rangstrom, T. (1884-1947). Legends from the Lake Malaren (1919). Staffan Scheja, piano. RCA LSC 3119 14

Janacek, L. (1854-1928). The ballad of the Blanik Hill (1920). Brno State PO/Waldhans. Supraphon SUAST 50894 8

Sibelius, J. (1865-1957). Lemminkainen and the maidens of Saari; The swan of Tuonela, from The Kalevala, op 22 (1895). Buffalo PO/Foss. Nonesuch H 71203 24

Liszt, F. (1811-1886). St Francis of Assisi preaching to the birds; St Francis of Paola walking on the water (1886). Alfred Brendel, piano.

Philips 6514 147 19

Wienlawski, H. (1835-1880). Legende in G minor, op 17 (1859). Bronislaw Gimpel, violin, Warsaw NPSO/Rezler. Muza SX 0104 7

Dvorak, A. (1841-1904). The wild dove, symphonic poem op 110 (1896). Czech PO/Chalabala. Supraphon SUAST 50435 22

5.00 SOUNDS FOR CHRISTMAS DAY

Prepared and presented by Ann Ramsay

Various. Christmas at Worcester Cathedral.

James Davis, Julian Smith, trebles; Roger Hemingway, Trevor Owen, Anthony Johnson, tenors; Timothy Jones, bass; Cathedral Voluntary Choir and Bellringers; Adrian Partington, organ; Donald Hunt, conductor. Alpha ACA 511 63

Trad. (15th C.) Nowell, nowell, nowell. 2

Britten, B. (1913-1976). The holly and the ivy. 4

Trad. (14th C.) Angelus ad Virginem. 4

Trad. (15th C.) I sing of a Maiden. 3

Watts, I. (1674-1748). Watts' cradle song. 3

Trad. My dancing day. 2

Holst, I. (1907-1984). The Lord that lay in asse stall. 1

Warlock, P. (1894-1930). Where riches is everlastingly. 3

King's College Choir, Cambridge; Douglas Whittaker, flute; Christopher van Kampen, cello; Andrew Davis, organ; David Willcocks, conductor. HMV ESD 7050 (8 above)

Stewart, H. (1874-1978). On the day Earth shall ring. 4

Trad. (Polish). Lullay Lord Jesus. 2

Poulenc, F. (1899-1963). O magnum mysterium; Hodie Christus natus est. 6

Berlioz, H. (1803-1869). The shepherd's farewell, from L'Enfance du Christ (1850). 6

Lichfield Cathedral Choir; Peter King, organ; Jonathan Rees-Williams, conductor. Alpha ACA 503 (5 above)

Trad. O come all ye faithful. Gloucester Cathedral Choir; Cotswald Brass Ensemble; Andrew Millington, organ; John Sanders, conductor. Abbey MVP 807 3

7.00 TINY GRIMES CALLIN' THE BLUES

Prepared and presented by Martin Davidson

The whole of a very bluesy jazz session recorded in 1958

Grimes, T. (b1916). Dood I did; Lost weekend. 16

Status 8318 (mono)

Grimes' special. 12

Christian, C. (1916-1942). Airmail special. 8

Grimes, T. Callin' the blues; Blue Tiny. 21

Prestige OJC 191 (mono) (3 above)

Tiny Grimes, guitar; J.C. Higginbotham, trombone; Eddie 'Lockjaw' Davis, tenor saxophone; Ray Bryant, piano; Wendell Marshall, bass; Osie Johnson, drums. (all above)

8.00 BACH AND SOLER

Prepared and presented by Martin Davidson

Bach, J.S. (1685-1750). Fantasy in C minor, BWV906; Italian concerto, BWV971; Chromatic fantasy and fugue, BWV903. George Malcolm, harpsichord. 28
EMI 1C 051-02 142

Soler, A. (1729-1783). Sonata in B minor; Sonata in D minor; Fandango. Jonathon Woods, harpsichord. 21
London CS 7046

9.00 DRAMA IN AMERICA

Prepared and presented by Martin Davidson

Weill, K. (1900-1950). The seven deadly sins (1933). Lotte Lenya, singer; Orchestra/Bruckner-Ruggeberg. 36
Columbia AKL 5175 (mono)

Partch, H. (1901-1974). The dreamer that remains (1972). Harry Partch and Ensemble/Logan. 11
New World NW 214

10.00 THANKS FOR THE MEMORY (51)

Christmas special

Prepared and presented by Joe Neustalt

Stolz, R. (1880-1975). *An Evening with Robert and Einzi Stolz*, part 1.

Robert Stolz is referred to as the last Waltz King of Vienna. The famous silver baton, originally belonging to Johann Strauss and later proudly owned by Franz Lehar, was passed on to Robert Stolz who alas! did not find a successor. Interviews with his widow, Einzi, are also included in this special programme.

11.00 3.9.1. CANNIBALE

20th-century classical/electronic musics, tape c(ut)ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

Aurora illimino

A feast of light: the sun that appears at the Winter Solstice. As we approach the third millenium, faith is resurrected. How music has turned to God...

Prepared and presented by Kristine Conlan



Friday 26

12.00 MIDNIGHT PHRASEOLOGY

Prepared by Simon Hayman

An eclectic vision of aural space which explores through individual musics and soundscapes the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.

1.00 NO SILENCE

Chris Wade

An audio collage

Environmental recordings — here defined as untreated recordings of locations in real time — from the sound library of the Environment Tape Exchange are combined with associated musics, industrial and otherwise... real sounds in an artificial context.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 MORNING SERENADE

Prepared by Ray Byron

Haydn, J. (1732-1809). Overture, *Le Pescatrici* (1770). Sydney SO/Thomas. 4
Philips 410 377-1

Suk, J. (1874-1935). Serenade in E flat, op 6 (1892). Czech CO/Vlach. 28
Supraphon 110 1653

Mahler, G. (1860-1911). Kindertotenlieder (1905). Janet Baker, mezzo-soprano; New York PO/Bernstein. 23
CBS SBR 235757

Haydn, J. Symphony no 100 in E flat (1793). Columbia SO/Walter. 26
CBS ODA 5157

10.30 THE BUDAPEST TRIO AT THE 10TH SYDNEY FESTIVAL

CONCERT RECORDED BY 2MBS

Kodaly, Z. (1882-1967). Three chorale preludes for cello and piano (1910). 16

Beethoven, L. (1770-1827). Sonata for cello and piano in C, op 102 no 1. 15

Chopin, F. (1810-1849). Sonata in G minor for cello and piano, op 65 (1845-46). 25

Elzsebet Marosszeky, piano; Zoltan Szabo, cello (all above).
2MBS-FM recording

12.00 A GOLDEN JUBILEE

The Monte Carlo Russian ballet

Prepared and presented by Earle King

Weber, C-M. (1786-1826). Overture to *Oberon* (1826). Chicago SO/Solti. 10
FMRS 50

Stravinsky, I. (1882-1971). The fire bird (1909-10). Columbia SO/Stravinsky. 44
FMRS 48

Debussy, C. (1862-1918). *L'apres midi d'un faune* (1892-94). New York PO/Bernstein. 10
CBS SBR 236009

Stravinsky, I. *Petrouchka* (1910-11). Leslie Howard, piano; London SO/Abbado. 35
CD DG 400 042-2

Weber, C-M. *Le spectre de la rose* (1819). New York PO/Bernstein. 9
CBS SBR 236009

2.00 MUSIC OF OUR CENTURY

Bax, A. (1883-1953). *Tintagel*. Ulster O/Thomson. 15
CD Chandos CHAN 8307

Bartok, B. (1881-1945). Concerto for orchestra. Chicago SO/Solti. 35
CD Decca 400 052-2

Barber, S. (b1910). Cello concerto, op 22 (1944-45). R. Wallfisch, cello; English CO/Simon. 29
Chandos 8322

Spisak, M. (b1914). Duetto concertante for viola and bassoon (1949). V. Christensen, viola; O. Eiffert, bassoon. 15
Gasparo GS 104

Delius, F. (1862-1934). *Legende* for violin and orchestra. Ralph Holmes, violin; Royal PO/Handley. 9
CD Unicorn DKP 9040

Vaughan Williams, R. (1872-1958). *Fantasia* on a theme by Thomas Tallis. Sinfonia of London/Barbirolli. 12
HMV ASD 2698

4.00 AFTERNOON CONCERT

Prepared and presented by Marie-Louise Stenstroem

Gabrieli, G. (1557-1612). *Canzon per sonar nono toni*. Simon Streatfield, viola; John Churchill, harpsichord; Academy of St Martin in the Fields; Neville Marriner, director. 5
Decca 6.48197

Volkman, R. (1815-1883). Cello concerto, op 33. Thomas Blees, cello; Hamburg SO/Springer. 19
Vox/Turnabout TV-S 34576

Ravel, M. (1875-1937). *Gaspard de la nuit* (1908). Ivo Pogorelich, piano. 24
DG 2532 093

Zemlinsky, A. (1871-1942). *Her lover went his way and towards the castle she made her way*. Glenys Linos, contralto; Berlin RSO/Klee. 17
CD Schwann 11602

Torroba, F. (1891-1982). *Sonatina*. Julian Bream, guitar. 13
RCA RL 45548

Holmboe, V. (b1909). Symphony no 10, op 105. Gothenburg SO/Ehrling. 27
Caprice CAP 1116

Sammartini, G. (1693-1740). Concerto for soprano recorder and strings. Gunther Hoeller, recorder; Southwest German CO/Angerer. 13
Vox/Turnabout QTV-S 34573

6.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstroem

Albeniz, I. (1860-1909). *Evocation, El puerto and Fete de Dieu* from *Iberia* Book 1 (1906-09). Claudio Arrau, piano. 17
CBS ODA 5144

Duparc, H. (1848-1933). Extase and Phidyle. Ruud van der Meer, baritone; Rudolf Jansen, piano. Erato STU 71193 9

Zemlinsky, A. (1871-1942). Trio for piano, clarinet and cello, op 3 (1896). Australia Ensemble. Philips 416 000-1 23

Haase, J. (1699-1783). Concerto in G. Sydney Mandolins; A. Hooper, director. HR 001 6

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of Jazz, whether it be soloist or band, composition or arrangement. Among the artists to be heard tonight will be; Bob Wilber with the Scott Hamilton Quartet; The Australian Jazz Quartet Plus one; The Singers unlimited; and The International Jazzmen.

8.00 A GERMAN CHRISTMAS CONCERT

By courtesy of Radio Deutsche Welle

Dozens of artists and items skilfully selected from Deutsche-Welle's vast resources — a regular and highly enjoyable Christmastime treat on 2MBS-FM

10.00 MUSIQUE OF SUNDRIE KINDES

The Minor Elizabethans

Campion, T. (1567-1620). Harke all you ladies (1601). Christina Hogman, soprano; Jakob Lindberg, lute. Bis LP 257 3

Hume, T. (c1569-1645). The Lady of Sussex delight (1607). Hesperion XX/Jordi Savall, director. Harmonia Mundi 065 16 9533 1 3

Daniel, J. (1564-c1626). I die when as I do not see; What delight can they enjoy; Now the earth, the skies, the air (1606). Consort of Musicke; Anthony Rooley, director. L'Oiseau-Lyre DSLO 568 6

Johnson, R. (c1583-1633). Pavan. Konrad Junghanel, lute. Accent ACC 8121 7

Rosseter, P. (1568-1623). What then is love but mourning; Whether men do laugh or weep (1601). James Bowman, counter-tenor; Robert Spencer, lute. Saga 5470 4

Coprario, J. (c1575-1626). While dancing rests; Come ashore, merry mates (1614). 5

Campion, T. Woo her and win her (1614). 2

East, M. (c1580-1648). You meaner beauties of the night (1614). 5

Consort of Musicke; Anthony Rooley, director (3 above). Hyperion A 66019

Hume, T. An almaine; The Lady Cane's delight (1607). Hesperion XX; Jordi Savall, director. Harmonia Mundi 065 16 9533 1 3

Ferrabosco, A. II (1572-1637). If all these cupids; It was no policy of court; Yes were the loves; So beauty on the water stood; Come my Celia. Fortunes Fire. Enigma/WRC R 06693 7

Hume, T. Tobacco; A jigge for ladies (1605). Hesperion XX; Jordi Savall, director. Harmonia Mundi 065 16 9533 1 4

11.00 MUSIC AMONGST FRIENDS

Debussy, C. (1862-1918). Sonata for flute, viola and harp (1916). Maxence Larrieu, flute; Bruno Pasquier, viola; Susanna Mildonian, harp. Decca/WRC QR 06220 18

Nedbal, O. (1874-1930). Sonata for violin and piano, op 9 (1894). Josef Suk, violin; Jan Panenka, piano. Supraphon 1 11 2341-2 26

Saturday 27

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reiser

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 ALL TCHAIKOVSKY

Tchaikovsky, P. (1840-1893). Violin concerto in D, op 35 (1878). Pinchas Zukerman, violin; Israel PO/Mehta. CBS IM 39563 34

Piano concerto no 2 in G, op 44 (1882). Emil Gilels, piano; New Philharmonia O/Maazel. Eurodisc 87241 MK 36

Symphony no 4 in F minor, op 36 (1878). USSR SO/Svetlanov. Melodiya/Pickwick PMC 7134 40

12.00 WHAT'S NEW ON RECORD

Prepared and presented by Lachlan Benson

A look, often briefly, at new records from here and overseas, compact discs, and occasional re-releases of great conductors and performers

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Includes the music of Baby Dodds, Jabbo Smith, Woody Shaw, Cab Calloway, Wayman Carver, Bunk Johnson, and Earl Hines.

3.00 HOME COOKING

A monthly special programme of Australian jazz music. In December sees the most important focal musicians of the post-traditional jazz movement in Melbourne.

Since the fifties reed player Brian Brown has been at the centre of most significant activity in modern and contemporary jazz performance and composition, from the days of Jazz Centre 44, through The Commune, up to the recent issue of his Suite based on Holst's *The Planets* on the *Cornerstone of Australian Jazz* series issued by Larrikin.

Today's programme presents a review of Brown's work, including extracts from *Carlton Streets*, *Bells Make Me Sing*, and *The Planets*.

4.00 MICHELANGELI

Complete on compact disc

Prepared and presented by Lachlan Benson

Debussy, C. (1862-1918). Images, Book 1 (1903-06); Images, Book 2 (1907-08). CD DG 415 372-2 29

Chopin, F. (1810-1849) Mazurkas: op 67 no 2; op 56 no 2; op 67 no 4; op 68 no 2; op 68 no 1; op 33 no 1; op 30 no 3; op 30 no 2; op 33 no 4; op 68 no 4.

CD DG 413 449-2 28

Brahms, J. (1833-1897). Ballades, op 10 CD DG 400 043-2 25

Arturo Benedetti Michelangeli, piano. (all above)

5.30 DUO CHANGES

Prepared and presented by Lachlan Benson

Kodaly, Z. (1882-1967). Adagio. Kim Kashkashian, viola; Robert Levin, piano. ECM 1316 8

Kuhlau, F. (1786-1832). Variations on The last rose of summer; op 105 (1829). Per Oien, flute; Geir Henning Braaten, piano. Simax PN 2004 9

Weaver, J. (b1937). Rhapsody for flute and organ. Sally Stocks, flute; Philip Matthias, organ. Chartreuse RICS 86323 7

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action Sydney — State and nationwide.

8.00 A SALUTE TO AUSTRALIANS:

Christmas edition

Prepared by Ida Ferson

Williamson, M. (b1931). The musicians of Bremen (1972). King's Singers. HMV EMD 5521 9

Evans, L. (1895-1982). Idyll (arr. Goodman). Isador Goodman, piano; Melbourne SO/Thomas. Philips 6514 159 8

Goossens, E. (1893-1962). Suite for flute, violin and harp, op 56 (1913). Geoffrey Collins, flute; Richard Williamson, violin; Anthony Maydwell, harp.
ABC AC 1016 10

Donizetti, G. (1797-1848). Pour ce contrat fatal from Daughter of the Regiment (1840).

Gounod, C. (1818-1893). Jewel song, from Faust (1859). Joan Sutherland, soprano; London SO/Bonyngé.

Decca SPA 100 (2 above) 9

Lovelock, W. (1899-1986). Concertino for trombone and strings. Ian Hanckey, trombone; Members of Queensland SO/Thomas.
ABC AC 1007 11

Schubert, F. (1797-1828). String quintet in C, D956 (1828). Sydney String Quartet; Janos Starker, cello.
7 records MLF 350 47

Williamson, M. (b1931). Symphony for voices, (on poems by James McAuley) (1962). Norma Hunter, contralto; Adelaide Singers/Thomas.
ABC AC 16

10.00 COMPOSED BY VIRTUOSO VIOLINISTS

Prepared by Bob Goodnow

Bull, O. (1810-1880). Adagio religioso. Arve Tellefsen, violin; Bergen SO/Andersen.
NKF 30041 9

Paganini, N. (1782-1840). Sonata for grand viola. Ulrich Koch, viola; Radio Luxembourg O/Cao.
Turnabout QTVS 34606 13

Kreisler, F. (1875-1962). Tambourin chinois; Polichinelle serenade. Ralph Holmes, violin; James Walker, piano.
Argo ZRG 805 6

10.30 CHAMBER RECITAL

Prepared by Val Jory

Chopin, F. (1810-1849). Preludes: nos 1 in C; 2 in A; 3 in G; 4 in E minor; 5 in D; 6 in B minor. Claudio Arrau, piano.
CBS ODA 5156 9

Brahms, J. (1833-1897). Sonata for two pianos, op 34. Bracha Eden, Alexander Tamir, pianos.
Decca SXL 6303 26

Ravel, M. (1875-1937). String quartet in F. Enesco Quartet.
Forlane UM 6521 31

Bruch, M. (1838-1920). Swedish dances for four hands. Martin Berkofsky, David Hagen, piano.
Turnabout TV 34732 16

A varied programme of classical music for relaxed weekend listening

9.00 TOP ARTISTS ON COMPACT DISC

Prepared by Sofia Boniecki

Boellmann, L. (1862-1897). Suite gothique. Daniel Chorzempa, organ.
CD Philips 416 159-2 15

Rachmaninov, S. (1873-1943). Piano trio no 2 in D minor, op 9 *Elegiac* (1917). Borodin Trio.
CD Chandos CHAN 8341 44

Shostakovich, D. (1906-1975). Symphony for strings in A flat, op 118a (1964). I Musici de Montreal/Turovsky.
CD Chandos CHAN 8443 26

Dvorak, A. (1841-1904). Serenade in E, op 22 (1875). Academy of St Martin in the Fields/Marriner.
CD Philips 400 020-2 27

11.00 PIANO WORKS OF WAGNER AND LISZT

Prepared by Ruth Warren

Wagner, R. (1813-1883). Fantasia in F minor (1853). Werner Genuit, piano.
Acanta EB 23 049 25

Liszt, F. (1811-1886). Sonata in B minor (1853). David Wilde, piano.
Saga 5460 31

12.00 THE JAZZ MASTERS

California Ramblers' Encores: Part 1, 1924-1927

Prepared and presented by Alexander Craig

The rightly celebrated California Ramblers, also known as *The Golden Gate Orchestra*, have appeared three times during the dozen years of our fortnightly Sunday-at-noon sessions. They could — and did — play a modicum of straight dance music, but are most frequently an outstanding 'hot' group. The full band made countless 78rpm discs for various US labels, adding even more in its slightly-scaled-down version as *The Goofus 'Five'* (featured in their own hour, October '83). The Little Ramblers, Seven Blue Babies, University Six, The Vagabonds and Varsity Eight: it recorded, in fact, so many good jazz sides that it's possible to answer requests not with just one but another *pair* of sixty-minute broadcasts.

These (except for two items) consist of previously unplayed material. Apart from leader-manager-vocalist Wallace T. 'Ed' Kirkby, the Ramblers orchestra has little connexion with California: New York based, and mainly a studio unit after 1925, it recruited some of the finest 'Big Apple' musicians.

The most famous and/or relatively best-known 'sidemen' are the Dorsey Brothers — trombonist Tommy and Jimmy the alto saxophonist and clarinetist — together with the trumpeter-cornetist Red Nichols, black trumpeter Bill Moore (smuggled into an otherwise white personnel as 'The Hot Hawaiian!'), trumpeter Chelsea Quealey, trombonist Abe Lincoln, the great and still-too-little-known alto saxophonist and clarinetist Bobby Davis, genius of the bass saxophone and multi-instrumentalist Adrian Rollini, as well as the superb Stan King at the drums.

Seven other excellent players will be immediately recognizable to the collectors of this alive and often exciting kind of 'vintage' sound: Frank Cush, Fred Van Eps Jr, trumpets; Al Philburn, trombone; Pete

Pumiglio, alto saxophone and clarinet; Spencer Clark, bass saxophone; Al Duffy, violin; Herb Weil, drums.

Because of the rarity of a lot of the original recordings, and the loss or destruction of their metal matrices, it has to be said that a fair number of the LP tracks come from less-than-perfect originals. Even the Old Masters albums, sole sources of the bulk of those transfers, have themselves now become rare and prized collectors' items (despite their small defects)! The music always 'shines through' there, as it has similarly done in parts of some past programmes.

In fact, if you listen during the hour and again at noon on Sunday January 7, you'll certainly discover, in a pleasant way, why the two sessions are 'California Ramblers' *encores*.

Yellen-Ager. You Know Me, Alabam' (1924). Varsity Eight (as 'University Sextette').
Lincoln 2219

Davis. Copenhagen (1924). Varsity Eight (as The Musical Comrades).
Tremont 0515 3

Mack-Johnson. Charleston (1925). The California Ramblers (as the Golden Gate Orchestra).
London AL 3516 4

Yellen-Pollack. Cheatin' on me (1925). The California Ramblers (as The Golden Gate Orchestra).
London AL 3545 4

Various (1925-27). The California Ramblers; Varsity Eight.
The Old Masters TOM 20 30

Piron. I wish I could shimmy like my sister Kate (1926).

Handy. Beale Street blues (1926). University Six.
The Old Masters TOM 3 6

1.00 ENTER THE LADIES

Lauris Elms

Prepared by Rosemary Catts

Gluck, C. (1714-1787). Che faro senza Euridice? from Orfeo ed Euridice (1762).

Saint-Saens, C. (1835-1921). Amour! viens aider ma faiblesse, from Samson et Dalila. 4

Donizetti, G. (1797-1848). Recitative and aria: O mio Fernando, from La Favorita. 7

Verdi, G. (1813-1901). Stride la vampa! from Il Trovatore. 3

Bizet, G. (1838-1875). Habanera: L'amour est un oiseau rebelle, from Carmen. 4

West Australian SO/Arnold.

ABC ABCL 8102 (all above)

Verdi, G. Eboli's song of the veil, from Don Carlo (1867). Narelle Davidson, soprano; Australian Opera Ch; Sydney SO/Clapham.
ABC AA9059 5

Thomas, A. (1811-1896). Rondo-gavotte; Romance: Connais-tu le pays? from Mignon.
Saint-Saens, C. Printemps qui commence: Mon coeur s'ouvre, from Samson et Dalila.

West Australian SO/Arnold.

ABC ABCL 8102 (2 above).

Lauris Elms, mezzo-soprano. (all above)

2.00 THE COMPACT DISC SHOW

Prepared and presented by Lachlan Benson

Rossini, G. (1792-1868). Overture to Il Signor Bruschino (1813). Orpheus CO.
CD DG 415 363-2 5

Sunday 28

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

Beethoven, L. (1770-1827). Piano concerto no 5 in E flat, op 73, *Emperor* (1809). Claudio Arrau, piano; Dresden State O/Davis. CD Philips 416 215-2 41

Symphony no 9 in D minor, op 125, Choral (1817-23). Carol Vaness, soprano; Janice Taylor, mezzo-soprano; Siegfried Jerusalem, tenor; Robert Lloyd, bass; Cleveland Ch & O/Dohnanyi. CD Telarc 80120 67

4.00 FIERY FLAMENCO

Prepared by Sofia Boniecki

Trad. Tanguillos; Bulerias; Farruca. Pepe el Culata, El Barbero de Sevilla, Manuela de Ronda, Manolo Cantlon, Rosa Maria, singers; Pedro del Valle, Heredia, guitars. CBS BP 23024 12

Romero, P. (b1943). Granadinas de Paco Avila; Seguiriyas del Nino de Huelva; Alegrias de Melchor de Marchena; Bulerias, Homenaje a Sabicas. Pepe Romero, guitar. Philips 9500 512 26

Trad. Sevillanas trianeras; Sequinilla gitana; Moronera. Bernabe de Moron, guitar. Astor SR 811 9

Trad. Rumbas gitanas; Peteneras. Celedonio Romero, Pepe Romero, Celin Romero, Angel Romero, guitars. Mercury SR1 75073 9

5.00 EVENSING FOR THE SUNDAY AFTER CHRISTMAS

Prepared and presented by Ann Ramsay

Various. Christmas choral music in dulci júbilo. Monteverdi Choir, Hamburg/Juergens. Telefunken SMT 1164 24

Various. God rest you merry gentlemen; The holy and the ivy; I saw three ships. Choir of King's College, Cambridge; David Briggs, organ; Stephen Cleobury, conductor. Argo 414-042-1 8

Torelli, G. (1658-1709). Concerto in G minor, op 8 no 6. Roberto Michelucci, Anna-Maria Cotogni, violins; Mario Centurione, cello; Maria-Teresa Garatti, organ; I Musici. Philips 6580 121 9

Vaughan Williams, R. (1872-1958). Fantasia on Christmas carols (1912). Hervey Alan, bass-baritone; Choir of King's College, Cambridge; London SO; David Wilcocks, conductor. Argo ZK 34 12

Corelli, A. (1653-1713). Concerto grosso in G minor, op 6 no 8 (1714). Felix Ayo, Walter Galozzi, violins; Enzo Altobelli, cello; Maria-Teresa Garatti, organ; I Musici. Philips 6580 121 17

Various. O little town of Bethlehem; Silent night; In the bleak midwinter; The First Nowell. Choir of King's College, Cambridge; David Briggs, organ; Stephen Cleobury, conductor. Argo 414 042-1 15

Various. Christmas choral music in dulci júbilo. Monteverdi Choir, Hamburg/Juergens. Telefunken SMT 1164 26

7.00 BEETHOVEN, BARTOK AND ELIOT (2)

Prepared and presented by Peter Gyngell

In *The art of T.S. Eliot* (Cresset Press, London 1949) Helen Gardner wrote 'The critic of 'Four quartets' is set a problem comparable to that

which confronts the music critic in Beethoven's last quartets, which appear to be attempting to express something which even music can hardly render, and tempt whoever tries to analyse them into using language which seems remote from music'.

The only chamber music of an intellectual achievement comparable to that of Beethoven's last quartets is the six quartets of Bartok. Indeed, these works of Beethoven, Bartok and Eliot are all perhaps best described in Eliot's own words:

And so each venture
Is a new beginning, a raid on the inarticulate
... (East Coker)

Bartok, B. (1881-1945). String quartet no 2 in A minor, op 17 (1915-17). Juilliard Quartet. CBS D3 37857 26

Eliot, T.S. Four preludes. 3

Beethoven, L. (1770-1827). String quartet no 12 in E flat, op 127 (1825). Vegh Quartet. Telefunken 635040 39

Eliot, T.S. Burnt Norton. 11

Bartok, B. String quartet no 3 in C sharp minor (1927). Juilliard Quartet. CBS D3 37857 15

8.00 FROM WOLF'S SPANISH SONGBOOK (2)

Wolf, H. (1860-1903). Klinge, klinge mein Pandero; In dem Schatten meiner Locken; Seltsam ist Juanas weise; Treibe nur mit lieben Spott; Auf dem grünen Balkon mein Maedchen; Wenn du zu den Blumen gehst; Wer sein holdes Lieb verloren; Ich fuhr ueber Meer; Blindes Schauen, dunkle Leuchte. Elisabeth Schwarzkopf, soprano; Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. DG 2539 201 17

9.00 VERSIONS AND VARIATIONS

Beethoven, L. (1770-1827). Symphony no 7 in A, op 92. Berlin PO/Cluytens. HMV FC 151 39

Schumann, R. (1810-1856). Exercises in the form of variations on a theme of Beethoven (1831). Cyprien Katsaris, piano. Telefunken 6.42787 18

10.00 IN SEARCH OF MOZART (2)

The Salzburg years, 1773-1780
Presented by Robert Gay and Meg Matthews

The second of four programmes in which musical highlights from this period of Mozart's life will be played and discussed.

Mozart, W. (1756-1791). First movement of String quintet in B flat, K174. Grumiaux Trio et al. Philips 6500 619

First movement of Piano concerto no 5 in D, K175. Peter Frankl, piano; O of Vienna Volksoper/Fischer. Turnabout TV 34313

Third movement of Symphony no 25 in G minor, K183.

Fourth movement of Symphony no 29 in A, K186.

Academy of Ancient Music/Hogwood. L'Oiseau-Lyre D170D3 (2 above)

Aria no 10 from Il Re Pastore, K208. Kiri Te Kanawa, soprano; London SO/Davis. Philips 7337 319

First movement of Serenata notturna in D, K239. Ferenc Liszt CO, Budapest/Rolla. Hungaroton SLPD 12471

First movement of Piano concerto in E flat, K271.

Maria-Joao Pires, piano; Lisbon CO/Guschlbauer. Erato STU 70763

Agnus Dei, dona nobis, from Mass in B flat, K275. Carol Malone, soprano; Barbara Scherle, contralto; Hubert Mohlen, tenor; Hans Franzen, bass; Der Krieler Albertus Choir and CO/Manner.

Rondo finale from Oboe concerto in C, K314. Heinz Holliger, oboe; New Philharmonia O/Davis. Philips 6500 174

First movement of Piano sonata in A, K331. Alfred Brendel, piano. Philips 9500 025

Ruhe sanft, from Zaide, K344. Kiri Te Kanawa, soprano; London SO/Davis. Philips 7337 319

Sinfonia concertante in E flat, K364. Thomas Brandis, violin; Giusto Cappone, viola; Berlin PO/Boehm. DG 139 156

Monday 29

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 MOZART

The great interpreters

Mozart, W. (1756-1791). Adagio and fugue in C minor, K546. Italian Quartet. Philips 6599 663 9

Exsultate, Jubilate, K165. Ely Ameling, soprano, English CO/Leppard. Philips 6833 105 17

Symphony no 38 in D, K504, *Prague*. Columbia SO/Walter. Columbia MS 6494 24

10.00 TRUMPETISSIMO

Prepared by Barrie Marchant

Hertel, J. (1727-1789). Concerto a 5. Colin Tinley, harpsichord 14

Albrechtsberger, J. (1736-1809). Concerto a 5 (c1771). John Wilbraham, trumpet, Academy of St Martin in the Fields/Marriner (both above). Argo ZK 72/73 13

10.30 YOUNG PEOPLE'S CONCERT HALL

Prepared by Mary Ludlow

Elgar, E. (1857-1934). Wand of youth suite no 1 (1907-08). London PO/Boult. HMV ASD 2356 20

Ravel, M. (1875-1937). Mother Goose suite (1908-11). Vienna SO/Albrecht. Atlantic 95202	17	Haymonda , ballet, op 57 (1896). Bochum SO/Maga. Da Camera Magna SM 191503	23	Beethoven, L. (1770-1827). Ha Welch' ein Augenblick, from Fidelio (1805). Geraint Evans, baritone; Swiss Romande O/Balkwill. Decca JB 60	3
Mozart, L. (1719-1787). Musical sleight of ride (Schlittenfahrt) Wuernttemberg CO, Heilbronn Faerber. Turnabout TV 334134	10	Tchaikovsky, P. (1840-1893). Violin concerto in D op 35 (1878). Vladimir Spivakov, violin; Slovak P SO/Kosler. Melodiya C10 08549-50	35	Donizetti, G. (1797-1848). Tornami a dir che m'ami, from Don Pasquale (1843). Toti dal Monte, soprano; Tito Schipa, tenor. EMI 1009161 M	3
Anderson, L. (b1908). The Syncopated Clock Beecham Promenade O/Vintner. RCA RDM 36AE2	2	4.00 EIGHTEENTH-CENTURY CONCERT Prepared by Ruth Warren		Cimarosa, D. (1749-1801). I make you a curtsy, from The Secret Marriage (1792). Arleen Auger, Julia Varady, sopranos; Julia Hamari, contralto; English CO/Barenboim. DG 2537 043	5
Debussy, C. (1862-1918). Children's corner suite (1906-08). Victor Yeresko, piano. Melodiya C 01649-50	16	Mozart, W. (1756-1791). Symphony no 32 in G, K318 (1779). Prague NTO/Boehm. DG 2535 229	9	Schmidt, F. (1874-1939). Intermezzo from Notre Dame. Berlin PO/Karajan. DG 139 031	5
Strauss, R. (1864-1949). Till Eulenspiegel's merry pranks, op 28 (1894-95). Vienna SO/Albrecht. Atlantis 95 202	15	Paganini, N. (1782-1840). Violin concerto no 4 in D minor (1830). Salvatore Accardo, violin; London PO/Dutoit. DG 2531 261	35	Massenet, J. (1842-1912). Val Laisse couler mes larmes, from Werther (1892). Marilyn Horne, mezzo-soprano; Vienna Opera O/Lewis. Decca SXL 6345	3
1.00 DIVERTISSEMENTS Prepared by Jeff Scholer		Gossec, F. (1734-1829). Symphony in G minor, op 6 no 5 (c1760). Liege SO/Houtmann. Schwann VMS 2076	11	Ponchielli, A. (1843-1886). Enzo Grimaldi, Principe di Santa Fior from La Gioconda (1876). Placido Domingo, tenor; Sherill Milnes, baritone; London SO/Guadagnano. RCA LSC 3182	6
Wieniawski, H. (1825-1880). Polonaise de Concert, op 4. Alfredo Campoli, violin; Daphne Ibbott, piano. L'Oiseau-Lyre DSO 45	7	5.00 WORK'S DONE FOR TODAY Prepared by Michael Sheehan		9.00 STORMY MONDAY Two hours of the best in blues, R'n'B, soul, gospel, cajun & zydeco, with regular specials on artists, bands and musical styles, as well as our weekly guide to the local blues music scene. Included in the programme are interviews with visiting and local musicians, and broadcasts live from Studio C.	
Offenbach, J. (1819-1880). Overture to La belle Helene. Grand R-TV-Luxemburg O/Walzel. Anacrouse A 4861 B	9	Rossini, G. (1792-1868). Una voce poco fa, from The Barber of Seville (1816). Joan Sutherland, soprano; Welsh N Opera O/Bonyng. Decca 417 253 1	7	11.00 CROSSING THE DIVIDE Feld, J. (b1925). Oboe sonata (1981-82). Jiri Tancibudek, oboe; Daniel Blumenthal, piano. Move MS 3052	15
Weber, C.-M. (1786-1826). Clarinet quintet in B, op 34. Kalman Berkes, clarinet; Eder Quartet. Telefunken 6.42524	23	Handel, G. (1685-1759). Music for the Royal Fireworks (1749). London SO/Szell. Decca DTS 551	14	Tchaikovsky, P. (1840-1893). Den' li tsarit, tishina li nachnaya, op 47 no 6; Otchego? op 6 no 5; Nyet, tol' ko tot kto znal, op 6 no 6. Susan Kessler, mezzo-soprano; Geoffrey Parsons, piano. Meridian E 77074	10
Enescu, G. (1881-1955). Rumanian rhapsody no 1. London SO/Previn. HMV ESD 7078	12	Mendelssohn, F. (1809-1847). String symphony no 9 (1823). Academy of St Martin in the Fields/Marriner. Argo ZK 7	25	Martini, B. (1890-1959). Concerto for oboe and small orchestra (1955). Jiri Tancibudek, oboe; Adelaide SO; Elyakum Shapirra, conductor. Sarec ACR 1002	16
12.00 A JAZZ SANDWICH Prepared and presented by Derrick Davey Arranger Gill Fuller was a principal architect in the success of the Dizzy Gillespie Big Band of the 40s and 50s. Today we shall hear one example of Fuller's own Big Band There will also be recordings by two very different tenor sax players: Warne Marsh and Eddie Lockjaw Davis, and by old time pianist Don Ewell.		Haydn, J. (1732-1809). Cello concerto in C, Hob VIIb:1. Christophe Coin, cello; Academy of Ancient Music/Hogwood. L'Oiseau-Lyre DSDL 711	23	Shostakovich, D. (1906-1975). Preludes and fugues, op 87 (1950-51); no 9 in E; no 10 in C sharp minor; no 11 in B. Roger Woodward, piano. RCA LRL2 5100	14
2.00 PARTY PIECES Prepared and presented by Bob Goodnow Some sonorous and exquisite pieces jointly composed by four notable Americans Cage, J. - Cowell, H. - Harrison, L. - Thomson, V. Party pieces. Brooklyn PO/Foss. Gramavision GR 7006	10	Elgar, E. (1857-1934). Overture: In the South, op 50 (1904). London PO/Barenboim. CBS SBR 235884	22	Zelenka, J. (1679-1745). Sonata no 4 for two oboes and bassoon in G minor (1715-16). Paul Dombrecht, Ku Ebbing, oboes; Danny Bond, bassoon; Richte van der Meer, cello; Robert Kohnen, harpsichord. Accent ACC 8226	20
Cage, J. (b1912). Quodlibet. La Salle Quartet. DG 2530 735	2	Wagner R. (1813-1883). Immolation scene from Die Goetterdaemmerung (1876). NSO, Washington/Dorati. Decca VIV 48	4	Tomasek, V. (1774-1850). Rastlose Liebe, op 58; Trost in Traenen, op 53; Naehle des Geliebten, op 53. Kurt Widmer, baritone; Klaus Linder, fortepiano. Harmonia Mundi 1C 065-99 834	9
Cowell, H. (1897-1965). Quartet euphometric. New World Quartet. New World NW 218	2	Vivaldi, A. (1678-1741). Magnificat. Peter Castle, treble; Michael Cockerham, alto; Andrew King, tenor; Francis Brier, organ and harpsichord; Academy of St Martin in the Fields/Ledger. Argo D184D	15	Rejcha, A. (1770-1836). Wind quintet in D, op 91 no 9. Jiri Travnicek, flute; Adolf Nechvatil, clarinet; Zdenek Hebdla, oboe; Pavel Zednik, bassoon; Josef Horak, French horn. Supraphon 1 11 1084	21
Thomson, V. (b1896). Allegretto. Kohon Quartet. Vox SVBX 5305	7	7.00 YOUR MONDAY DATE Prepared and presented by Geoff Gilbert Jazz from 'Bunk' to the 'Bird'			
Harrison, L. (b1917). At the tomb of Charles Ives. Brooklyn PO/Foss. Gramavision GR 7006	4	8.00 OPERA SHOWCASE Prepared and presented by Max Krumbeck Suppe, F. (1819-1895). Overture to La Pique Dame. Berlin PO/Karajan. DG 2530 051	8		
2.30 A RUSSIAN FEAST Prepared by Barrie Marchant Serov, A. (1820-1871). Zaporozhiye Cossack dance. USSR R and TV SO/Demchenko. Melodiya C10 12069-70	4	Puccini, G. (1858-1924). Non la sospira la nostra Casetta, from La Tosca (1900). Tamara Milashkina, soprano; Vladimir Atlantov, tenor; Bolshoi TO/Ermler. Melodiya AL 34516	14		
Glazounov, A. (1865-1936). Piano concerto no 2. Dmitry Alexeyev, piano; USSR R and TV SO/Nikolayevsky. Melodiya C10 08811	19	Cilea, F. (1866-1950). Poveri fiori, from Adriana Lecouvreur (1902). Maria Chiara, soprano; NPO/Adler. Decca SXL 36864	3		

Tuesday 30

1.00 THE RUBBER ROOM

Prepared by Ian Hartley and Marc Dekenzo

Avant-garde studio techniques with a regular state-of-the-art album

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 FROM THE COLLECTION OF RARE INSTRUMENTS:

Glass harmonica in concert

Prepared by Ida Ferson

Mozart, W. (1756-1791). Adagio and Rondo in C minor for glass harmonica, flute, oboe, viola and cello (1791). Bruno Hoffmann, glass harmonica.

Turnabout TV S 34452 16

Rejcha, A. (1770-1836). Grand solo for harmonica and orchestra (1808).

Masek, V. (1755-1831). Theme and variations for solo harmonica. Bruno Hoffmann, glass harp.

FSM 53 233 (2 above) 24

Reichardt, J. (1752-1814). Rondo in B for glass harmonica, string quartet and double bass (1795).

Roellig K. (1735-1804). Quintet in C minor for glass harmonica and string quartet (1786).

Schulz, J. (1747-1800). Largo in C minor for glass harmonica (1799) 5

Naumann, G. (1741-1801). Quartet in C for glass harmonica, flute, viola and cello. (1789) 12

Mozart, W. Adagio in C, K617a (1791). 4

Turnabout TV-S 34452 (5 above) 19

10.30 CONCERT HALL

St Paul Chamber Orchestra

Prepared by Bob Goodnow

Handel, G. (1685-1759). Concerto grosso in G, op 6 no 1 (1739). 11

Mozart, W. (1756-1791). Violin concerto no 5 in A, K219 (1775). Pinchas Zukerman, violin. CBS 37290 31

Rondo in C, K269. Pinchas Zukerman, violin. CBS 37839 7

Mendelssohn, F. (1809-1847). Octet in E flat, op 20. Philips 412 212 34

St Paul CO/Zukerman. (all above)

12.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Schumann, R. (1810-1856). Manfred overture, op 115. Chicago SO/Barenboim. DG 2530 940 12

de Falla, M. (1876-1946). Love, the magician. Ines Rivadeneira, contralto; Madrid Concerto O/Arambarri.

Turnabout TV 34761 26

Paganini, N. (1782-1840). I palpiti, theme and variations for violin and piano. Franco Gulli, violin; Enrica Gulli-Cavallo, piano. Harmonia Mundi HMU 527 10

Strauss, J. (1825-1899). Voices of Spring waltz. New York PO/Bernstein. CBS S2BR 220356 7

1.00 PURELY ORCHESTRAL

Prepared by Ruth Warren

Glinka, M. (1804-1857). Ivan Susanin, overture (1836). USSR SO/Svetlanov. Melodiya/HMV ASD 3709 9

Dvorak, A. (1841-1904). Symphonic poem: The water sprite, op 107 (1896). Bavarian RSO/Kubelik. DG 2530 712 18

Sibelius, J. (1865-1957). Incidental music to Pelleas and Melisande, op 46 (1905).ournemouth SO/Berglund. HMV ASD 3629 28

2.00 FOUR, THREE, TWO, ONE

Prepared by Jean Fryer

Bach, J.S. (1685-1750). Harpsichord concerto in A minor, BWV1065. Christine Daxelhofer, Ernst Gerber, Mark Philippe Meystre, harpsichords; string ensemble; Joerg Ewald Daehler, harpsichord and director. Claves D 614 11

Vivaldi, A. (1678-1741). Concerto for three violins F1 no 34. Pinchas Zukerman, Itzhak Perlman, Isaac Stern, violins; New York PO/Mehta. CBS SBR 236063 10

Mozart, W. (1756-1791). Concerto for two Pianos in E, K365. Imogen Cooper, Alfred Brendel, pianos; Academy of St Martin in the Fields/Marriner. Philips 9500 408 25

Schubert, F. (1797-1828). Marche militaire, op 51 no 1; Moment musical in F minor.

Mozart, W. Rondo *alla turca*. E. Power Biggs, pedal harpsichord. (2 above) MFP CFP 4055 8

3.00 THE GUARNERI QUARTET

Prepared by Bob Goodnow

Schubert, F. (1797-1828). Quintet in C, op 163 (1828). Leonard Rose, cello. RCA ARL1 1154 48

Tchaikovsky, P. (1840-1893). Sextet in D minor, op 70 (1890). Boris Kroyt, viola; Mischa Schneider, cello. RCA ARL1 2286 35

Guarneri Quartet (both above)

4.30 A GOTTSCHALK FESTIVAL

Prepared by Bob Goodnow

Gottschalk, L. (1829-1869). Grand fantasy on the Brazilian national anthem. Eugene List, piano; Berlin SO/Adler. Vox TVS 34442 10

Chant du soldat. Alan Mandel, piano. Desto DC 6472 8

Marche trionfal. Berlin SO/Adler. Vox TVS 34442 9

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, W. (1756-1791). Quintet in C minor, K406, *Serenade* (1782). Ensemble Vienna-Berlin. CBS 1M 39965 24

String trio in E flat, K563 (1788). Gidon Kremer, violin; Kim Kashkashian, viola; Yo-Yo Ma, cello. CBS 1M 39561 49

Mendelssohn, F. (1809-1847). Symphony no 5 in D, op 107 (1829-30). London SO/Abbado. DG 415-9741 31

7.00 ROBIN'S NEST OF JAZZ

Health and happiness for 1987! To herald the New Year Robin Forsaith will bring you some new releases in an hour of mostly modern jazz including artists such as Jimmy Owens, James Moody, and local musicians.

8.00 CONCERT HALL

Prepared by Lachlan Benson

Crusell, B. (1775-1838). Clarinet concerto no 1 in E flat, op 1. Thea King, clarinet; London SO/Francis. CD Hyperion CDA 66055 23

Rachmaninov, S. (1873-1943). Symphony no 2 in E minor, op 27 (1907). Royal PO/Previn. CD Telarc 80113 62

9.30 MUSIC FROM THE 18TH CENTURY

Prepared by Ruth Warren

Nademan, S. (1773-1835). Sonata no 2. Marisa Robles, harp. Argo ZX 61 4

Stamic, K. (1746-1801). Viola concerto in D, op 1. Ernst Wallfisch, viola; Wuertemberg CO/Faerber. Turnabout TV 34221 22

Schubert, F. (1797-1828). Symphony no 2 in B flat, D125 (1814-15). Cologne RSO/Wand. Harmonia Mundi 1C 065 99 772 28

10.30 FROM THE BAROQUE AND CLASSICAL

Prepared by John Staats

Locke, M. (1630-1677). Suite no 2. Quadro Hotteterre. Telefunken 6.42052 8

Anon. (17th C) Sinfonia in D. Edward Tarr, Marc Ullrich, trumpets; Anne Apostle, cello; George Kent, organ. Nonesuch H 71356 6

Sammartini, G. (1701-1775). Symphony in C JC7. Angelicum O Milan/Jenkins. Nonesuch H 71162 9

Telemann, G. (1681-1767). Trio sonata in E flat. Ronald Roseman, oboe; Timothy Eddy, cello; Edward Brewer, harpsichord. Nonesuch H 71352 12

Kraus, J. (1756-1792). Symphony in C minor. Angelicum O Milan/Jenkins. Nonesuch H 71156 23

Haydn, J. (1732-1809) String quartet in B, Hob.III:78, *Sunrise* (1797). Kreuzberger String Quartet. Telefunken 6.42501 22



Wednesday 31

MIDNIGHT

12.00 SHADES OF BLACK

Prepared and presented by Dave Stewart

A pot-pourri of black-oriented music from now and then and from here and there

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

3.00 TILL DAWN

Three hours of classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter items from the classical repertoire with time calls in between

9.00 FROM SWEELINCK TO MOZART

J.S. Bach's church music

Bach, J.S. (1685-1750). Canonic variations: Vom Himmel hoch da komm' ich her, BWV769 (1747). Lionel Rogg, organ. Harmonia Mundi/WRC S 4487 11

Nun komm, der heiden heiland, BWV659-61. Lionel Rogg, organ. Harmonia Mundi/WRC S 4486 10

Mass in B minor, BWV232 (1748). Felicity Palmer, soprano; Helen Watts, contralto; Robert Tear, tenor; Michael Rippon, bass; English O/Somary. Vanguard VSD 71190 120

11.30 A MAZURKA

Prepared by Barrie Marchant

Granados, E. (1867-1916). Escenas romanticas. Thomas Rajna, piano. CRD 1022 26

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Sarah Vaughan, singer extraordinaire, on the session of 18-19 May, 1950, when the musicians featured her included Miles Davis on trumpet and Budd Johnson, tenor (Summertime, CBS 2 1114).

Another superb broadcast by Fats Waller and His Rhythm from New York's Yacht Club on 18 September, 1938 (Fats Waller live at the Yacht Club, Giants of Jazz GOJ 1029).

Gershwin, I. & G. Nice work if you can get it (1950).

Bowman. East of the sun.

Turk-Ahler. Mean to me.

Mercer-Arlen. Come rain or come shine.

Loesser-McHugh. Can't get out of this mood.

Hammerstein-Rodgers. It might as well be Spring

Razaf-Waller-Brooks. Aint's misbehavin'.

Gordon-Revel. Goodnight my love.

Sarah Vaughan. (all above)

CBS 2 1114 (mono)

Gaillard-Stewart-Green. Flat foot floogie (1935).

Creamer-Layton. After you've gone.

Webb-Johnson. You can't be mine and somebody else's too.

Worrell. Monday mornin'.

Revell-Gordon. What do you know about love?

Waller-Razaf. I had to do it.

Fats Waller. (6 above)

Giants of Jazz 1029

1.00 WEDNESDAY MATINEE

The Beethoven Symphonies (5)

Prepared and presented by Audrey Manning

Mayr, S. (1763-1845). Divertimento in E for two clarinets, bassoon and two horns. Camerata Strumentale Italiana/Plenizio. Italia ITL 70010 20

Ries, F. (1784-1838). Grande sonate in C for piano and cello (c1810). Klaus Stork, cello; Alfons Kontarsky, piano; Telefunken 6.42813 19

Beethoven, L. (1770-1827). To hope, op 32 (1805); Fire's colour, op 52 no 2 (1792). Dietrich Fischer-Dieskau, baritone; Hartmut Hoell, piano. EMI EX 27 00423 8

Salieri, A. (1750-1825). Piano concerto in B flat. Aldo Ciccolini, piano; I Solisti Veneti/Scimone. Italia ITL 70026 27

Beethoven, L. Symphony no 5 in C minor, op 67 (1807-08). Hanover Band/Huggett. CD Nimbus 27 0044 35

3.00 A DOUBLE CENTENARY

Edwin Fischer and Wilhelm Furtwaengler

Beethoven, L. (1770-1827). Piano concerto no 5 in E, op 73 Emperor (1810). Edwin Fischer, piano; Philharmonia O/Furtwaengler. HMV RLS 29000 (mono) 39

Fantasia in G minor, op 77. Edwin Fischer, piano. Discocorp RR 450 (mono) 10

Furtwaengler, W. (1866-1954). Second movement from Symphonic concerto (1936). Edwin Fischer, piano; Berlin PO/Furtwaengler. EMI C 047-01 415 (mono) 11

Schubert, F. (1797-1828). An Sylvia; Auf dem Wasser zu Singen. Elisabeth Schwarzkopf, soprano; Edwin Fischer, piano. Columbia 33CX 1040 (mono) 7

Brahms, J. (1833-1897). Piano concerto no 2 in B flat, op 83. Edwin Fischer, piano; Berlin PO/Furtwaengler. EMI 1C 149-53 425 47

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Schubert, F. (1797-1828). Impromptu in G flat, D899. Clifford Curzon, piano. Decca SPA 598 5

Rossini, G. (1792-1868). Overture to The thieving magpie. NBC SO/Toscanini. Time-Life STL P04 9

Kalman, E. (1882-1953). Excerpts from Countess Maritza. Ingeborg Hallstein, soprano; Heinz Hoppe, tenor; Gunther-Kalman Choir; Large Operetta O/Marzalek. RCA VL 30674 18

Massenet, J. (1842-1912). Elegie, from Erinnyes. Douglas Cummings, cello; London SO/Bonyne. Decca SPA 598 5

Humperdinck, E. (1854-1921). Overture to Hansel and Gretel. Royal PO of London/Shipway.

Music World 2MS 067 7

Mendelssohn, F. (1809-1847). Hebrides overture, op 26. Chicago SO/Fritz Reiner. Time-Life STL 561 10

Glazunov, A. (1865-1936). Waltz from ballet suite, op 52. USSR SO/Sveinlov. Melodiya C10 19305 004 6

Lanner, J. (1801-1842). New Year's gallop, op 61 no 2. Johann Strauss O of Vienna/Boskovsky. WRC R 05760 4

Pachelbel, J. (1653-1706). Canon in D for three violins and continuo. Academy of St Martin in the Fields/Marriner. HMV SOELP 10486/7 5

Suppe, F. (1819-1895). Morning, noon and night in Vienna. Berlin PO/Karajan. DG 2530 051 9

Verdi, G. (1813-1901). Anvil chorus: Condola ell' era in ceppi, from Il Trovatore. Fiorenzo Cossotto, mezzo-soprano; Placido Domingo, tenor; Ambrosian Opera CH: New Philharmonia O/Mehla. Time-Life STL 551 8

Berlioz, H. (1803-1869). Hungarian march, from Damnation of Faust. Swiss Romande O/Ansermet. Decca VIV 69 5

Strauss, J. (1825-1899). By the beautiful blue Danube, op 314.

Strauss, J. (1804-1849). Radetzky march, op 328.

Vienna PO/Lorin Maazel.

DG 413 480-1 (2 above) 12

7.00 THE JOY-A-JAZZ

Midnight Mama and all that jazz

Join Joya Jenson to celebrate with some happy jazz and a few surprises to see the Old Year out.

Included tonight are selections from the album Jeannie and Jimmy Cheatham: Midnight Mama (Concord Jazz CJ-297, Festival Records), a sequel to the Cheathams' acclaimed Sweet Baby blues Concord album. Jeannie Cheatham sings and plays piano on Big Fat Daddy, and is joined by the Sweet Baby Glee Club (famous for its rendition of Meet me with your black drawers on) for Feel ya deei ya dee dee dee.

On this Cheatham composition solos are supplied by trumpeter Snooky Young, soprano saxophonist Dinky Morris, alto saxophonist Curtis Peagler and bass trombonist Jimmy Cheatham, as well as special guest, tenorist Eddie 'Lockjaw' Davis. Jeannie is on vocals and piano.

8.00 EIGHT O'CLOCK ON NEW YEAR'S EVE

Prepared and presented by Ann Rainsay

Elgar, E. (1857-1934). Pomp and circumstance march no 1 in D, op 39 (1901). London PO/Boult. HMV ASD 3388 6

The art gallery. Peter Cook, Dudley Moore. Decca PA 311 11

Waller, T. (1904-1943). Honeysuckle Rose; Ain't misbehavin'. Fats Waller, piano, and His Rhythm.

RCA APM 1 1246 7

Ponchielli, A. (1834-1886). Dance of the hours. Berlin RSO. DG 104422 A 10

Berlin, I. (b1888). Change partners. Carroll Gibbons and the Savoy Hotel Orpheans. WRC R 05024 3

Waller, T. Two sleepy people; I'm gonna sit right down and write myself a letter; It's a sin to tell a lie. Fats Waller and His Rhythm. RCA APM1 1246 10

Elgar, E. Pomp and circumstance march no 4 in G (1907). London PO/Boult. HMV ASD 3388 5

9.00 LE NOUVEAU SALON

Prepared by Joe Neustadt

Lehar, F. (1870-1948). Melodies from Paganini. Salon Orchestra. Pro Arte PAD 136 5

Nazareth, E. (1863-1934). Eponina, valse. Arthur Moreira Lima, piano. Pro Arte PAD 144 7

Hahn, R. (1875-1947). La barcheta. Georges Thill, tenor; Lily Laskine, harp; Lafon, guitar. Pathe Marconi 2C 161-11 660/61 3

Poulenc, F. (1899-1963). Les chemins de l'Amour. Jessye Norman, soprano; Dalton Baldwin, piano. Philips 9500 356 4

Puccini, G. (1858-1919). Fantasia, La Boheme. Salon Orchestra. Pro Arte PAD 135 12

Nazareth, E. Escorregando, tango brasileiro. Arthur Moreira Lima, piano. Pro Arte PAD 144 2

Lucchesi, R. Complainte Corse. Tino Rossi, tenor; Instrumental Ensemble. Pathe Marconi 2C 152-12 267/8/9 3

Hahn, R. Si mes vers avaient des ailes. Maggie Teyte, soprano; Gerald Moore, piano. HMV RLS 716 3

Translateur, S. (1875-1944). Only the one who knows the longing. Salon O. Pro Arte PAD 136 6

Satie, E. (1866-1925). Je te veux. Jessye Norman, soprano; Dalton Baldwin, piano. Philips 9500 356 4

Fuckl, V. (1872-1916). Florentine March. Salon O. Pro Arte PAD 136 5

10.00 CLASSICAL POPS

Tchaikovsky, P. (1840-1893). Sleeping beauty waltz. Melbourne SO/Dommett. Phonart PTA 1007 5

Boccherini, L. (1743-1805). Minuet from the Quintet in E. Sydney String Quartet. Cherry Pie CPF 1034 4

Puccini, G. (1858-1924). Butterfly's entrance from Madam Butterfly (1904). Joan Hammond, soprano; Philharmonia O and Ch/ Susskind. WRC R 00162 3

Beethoven, L. (1770-1827). Fur Elise. Joerg Demus, piano. Eurodisc 88 287 XAK 4

Khachaturian, A. (1903-1978). Adagio of Spartacus and Phrygia from Spartacus (1954). West Australian SO/Measham. 6WF AO 7037/8 5

Strauss, J. (1825-1899). Tales from the Vienna Woods, Op 325. Vienna PO/Boskovsky. Decca SPA 10 11

Addinsell, R. (1904-1977). Warsaw Concerto. Isador Goodman, piano; 1941 Melbourne SO/ Thomas. Philips 6508 005 8

Sullivan, A. (1842-1900). As some day it may happen; Never mind the why and wherefore. Dennis Olsen, baritone; Norma Knight, soprano; Robert Dawe, baritone; Men's Ch; Adelaide SO/Christianson. RCA VRL1 0325 5

Gottschalk, L. (1829-1869). Pasquinade: Caprice op 59. Amiram Rigai, piano. Folkways FSS 37485 4

11.00 TO WELCOME THE NEW YEAR

Offenbach, J. (1819-1880). The Overture to The grand Dutchess of Gerolstein (1867). City of Birmingham SO/Fremaux. Columbia TWO 388 8

Schubert, F. (1797-1828). Military march for piano duet. Paul Badura-Skoda, Joerg Demus, piano. DG 2721 232 12

Bizet, G. (1838-1875). Habanera: 'L'amour est un oiseau rebelle' from Carmen (1875). Lauris Elms, mezzo-soprano. ABC ABCL 8102 16

Waldteufel, E. (1837-1915). Les patineurs waltz op 183. Monte Carlo N Opera O/Boskovsky. EMI WGC2 24

Sullivan, A. (1842-1900). A tenor, all singers above, Utopia Ltd. Thomas Edmonds, tenor; Adelaide SO. ABC VRL1 0325 26

Offenbach, J. (1819-1880). Gendarmes duet. Malcolm McEachern, bass, Harold Williams, baritone. HMV OASD 7580 3

Chabrier, E. (1841-18494). Joyeuse marche (1888). Royal PO/Beecham. EMI WGC 2 4

Verdi, G. (1813-1901). La donna e mobile from Rigoletto (1851). Placido Domingo, tenor; London SO/Santi. RCA CRL2 4199 2

Lanner, J. (1801-1843). New Years galop, op 61 no 2. Johann Strauss O of Vienna/ Boskovsky. HMV/WRC R 05760 3



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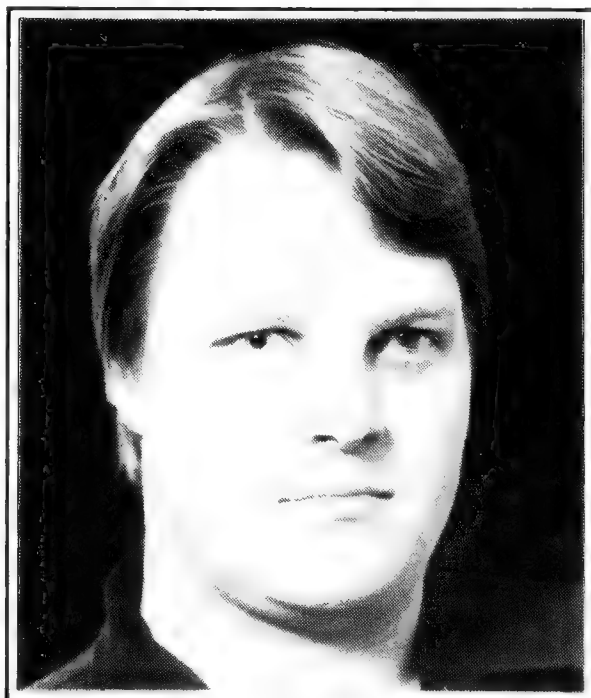
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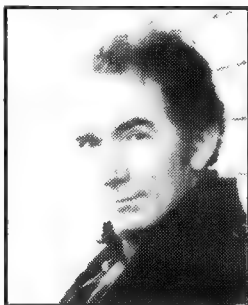
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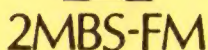
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